

STUDIES IN
LITERATURE
TISDEL

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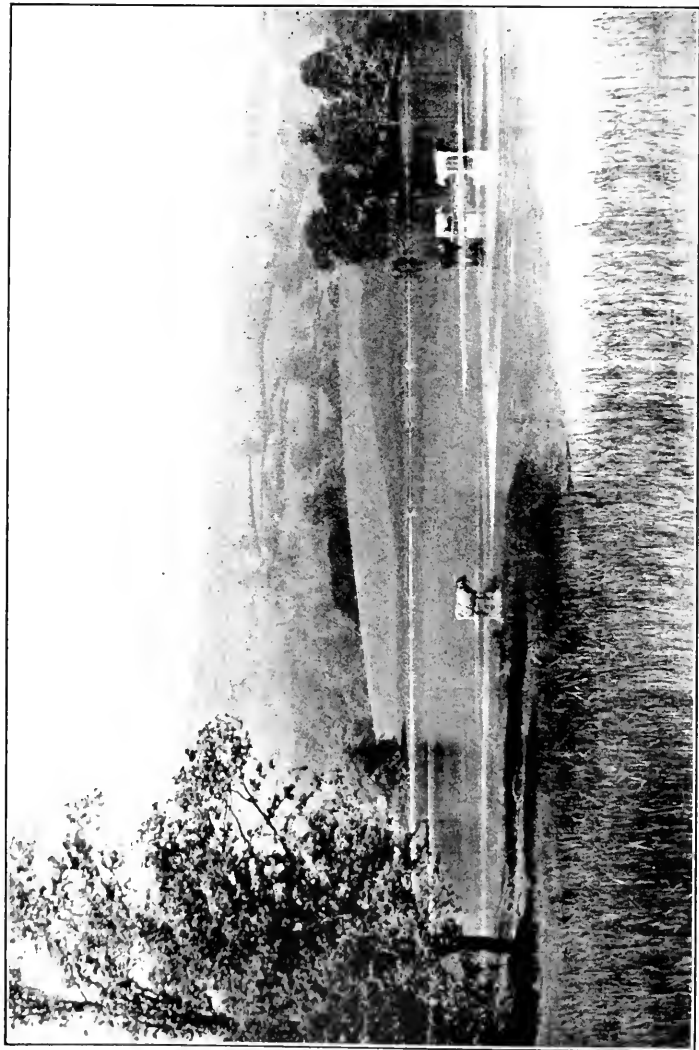
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ESTHWAITE WATER.
Where Wordsworth spent his boyhood.

STUDIES IN LITERATURE

BY

FREDERICK M. TISDEL, PH.D.

ASSOCIATE PROFESSOR OF ENGLISH
IN THE UNIVERSITY OF MISSOURI

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PREFACE

THIS book is intended as a textbook for secondary schools; it is a guide to the study of the classics read in these schools and required for admission to college in English. Its purpose is not to take the place of the introductions and notes of the annotated editions, but to supplement them. The objects of the study of any classic in the secondary schools are four: (1) to understand the language of the classic; (2) to appreciate its literary qualities, especially those qualities that make the classic a masterpiece of the type of literature to which it belongs; (3) to realize the connection of the classic with life, and (4) to fix the place of the classic in literary history. For the first of these objects, the annotated editions give ample help. In this textbook, therefore, purely philological notes have been, for the most part, avoided. In Part I, the primary aim has been to define briefly the various literary types and to impress their most salient characteristics by an inductive study of representative classics. An effort has also been made to bring the thought of the classics into relation with ordinary experience. There are some who believe such a "literary study" impracticable. The author thinks otherwise. His experience in teaching in the secondary schools has led him to believe that something more can be done to systematize "literary study." He realizes the difficulty of keeping a consistent course between the obvious and trivial on the one hand, and the vague and impressional on the other, and can hardly expect to be free from error in one or the other direction. If, however, some contribution is made toward systematic literary study in the secondary schools, and

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PART I

TYPES OF LITERATURE

CHAPTER I

THE EPIC

LITERATURE is an interpretation of life. Great books are not written apart from the world by authors who are ignorant of men and events. Shakespeare and Milton and Tennyson, for example, were all in close touch with life. Each lived when men were thinking hard and acting strenuously; each gave expression to the best that was thought and done in his time. The plays of Shakespeare reflect the vigor and enterprise of the Elizabethan time; the poems of Milton express the stern heroism of Puritan England; Tennyson's poetry exemplifies the great struggle between science and faith in the nineteenth century. A masterpiece of literature is not the result of genius alone. It is the result of both a great individual mind and a vigorous national life. Sometimes, it is true, the personality of the author is emphasized; the important thing seems to be, not so much what he sees of life as what he thinks about it. He reflects, he philosophizes, he moralizes. Yet, in the last analysis, his concern is with the "application of ideas to *life*." But the author is not always prominent. In dramatic literature, for example, the reflections and comments of the dramatist are rare. We have a representation of men and events. Life seems actually to be going on before us. And this is not true of dramatic literature alone. It is true of the old popular ballads and epics, composed before the days of printed books when literature was recited or sung, and transmitted from genera-

tion to generation by word of mouth. Novels and poems, even essays and orations, represent life. Whenever we wish a vital interpretation of the life of a time, we go, if we are wise, to its literature.

One of the earliest literary forms was the epic, which celebrated in verse the deeds of great national heroes. It arose before the days of literary artists and printed books. The author counted for little. In the earliest popular form such poems may be said to have had no author. They were heroic stories which sang themselves out of the life of the people. Everybody knew them. No one claimed them as his. They passed from mouth to mouth and from generation to generation, any one changing them who wished. Each minstrel who recited them told them in his own way and added to them at will. They grew from year to year and from age to age until they became, in the end, great popular epics — a direct reflection of the national life.

THE ILIAD

The story of the siege of Troy is such an epic, a picture of life among the prehistoric Greeks. The Trojan war, upon which the story is based, took place about twelve hundred years before Christ, near the close of a long and brilliant period of old Greek civilization. At Mycenæ, on the mainland of Greece, and on the islands, notably Ithaca and Crete, the archeologists have uncovered strongly built fortresses and cities with beautiful palaces finely appointed and showing a high degree of civilization as old as that of Egypt. In Crete, three distinct cities, one above another, have been found. On the site of Troy in Asia Minor, Schliemann and Dörpfeld have uncovered nine distinct layers of ruins, called by them the nine cities of Ilium; and one of these, the sixth from the bottom, has been identified as the

Troy of *The Iliad*, for the civilization there revealed by the archeologists is the civilization that *The Iliad* portrays. But this great era is altogether prehistoric. The life pictured in *The Iliad* belongs three hundred years at least before the beginning of authentic history and is separated from it by three centuries of barbarism called the Dark Ages. Besides what archeology teaches, we know nothing about this early period except from the Homeric poems and from vague tradition. It seems clear, however, that about eleven hundred years before Christ, tribes of men called the Dorians came down from the north and overthrew the older civilization; and that the original inhabitants were scattered, some of them migrating to the coast of Asia Minor and the neighboring islands, and carrying with them their traditions.

Among the traditions that thus passed from the mainland of Greece to Asia Minor were stories about the siege of Troy, which we have in their later form in *The Iliad*. Just how these stories came into their final form, just who Homer was and when he lived, just the extent to which the stories had already come together in the formation of a long epic before Homer began to work upon them, just how much Homer changed the form of the stories — all these questions are matters of controversy that need not be discussed here. Suffice it to say that the epic reached substantially the form in which we know it as early as eight hundred and fifty years before Christ.

The Iliad consists of episodes, more or less independent, about various heroes, as Diomedes and Achilles. The largest and most important episode is "the wrath of Achilles." This is a simple, straightforward story of the quarrel between Achilles and Agamemnon, the prayer of Thetis to Zeus for glory for her son, the defeat of the Greeks, the request to Achilles to send Patroclus, the arming of Patroclus, his death

at the hands of Hector, the rescue of his body, the bringing of the news to Achilles, the reconciliation of the latter to his chief, his exploits on the battle field, and the vengeance he takes upon Hector. The exact relation of this story to the other episodes does not concern us here. The only significant point is that *The Iliad* was not composed as a modern novel, for instance, is composed, or as *Paradise Lost* was composed, but that it was the outcome of a long line of national tradition and therefore represents not so much the reflective thought of a single author as the life of an entire people.

The Iliad, therefore, is very close to life; a simple, direct story of the achievements of heroes, with little or no comment, reflection, and moralizing on the part of an author. It is story rather than history, yet we see there an old and wonderful civilization reflected. The equipment of armies, the methods of warfare in the attack and defense of cities, the relations of kings and chieftains and warriors, the ideals of family life, the conception of what parts the gods play in human affairs, the character of the gods themselves and the methods of sacrifice to them — all these and much besides are presented in a magnificent moving picture.

SUGGESTIONS FOR STUDY

BOOK I. *The Iliad* is not a complete account of the Trojan war, but merely an account of certain episodes in it; notably the "wrath of Achilles." How long has the war been going on when the story opens? (See Book II.¹) Make a list of the gods who favor the Greeks and those who favor the Trojans. Why is the epithet "far-darter" appropriate to Apollo? Why should Apollo send pestilence rather than some other form of punishment? What are the differences

¹ In making references to texts of the classics, the volumes of The Macmillan Pocket Series have been primarily in mind.

in character between Achilles and Agamemnon? What does Book I tell about the customs of warfare among the Greeks? Pallas Athene is the goddess of intellect. The better judgment of Achilles is thus personified. He is supported throughout by Intelligence. Was Athene anything more to the Greeks than intelligence personified by means of a capital letter? Make a collection of wise and pithy sayings like "Whosoever obeyeth the gods, to him they gladly harken." Make a list of the adjectives applied to the sea. Explain in your own words how the Greeks offered sacrifice. What adjectives are applied to Zeus, the son of Cronus? Is Zeus just? Are the gods really "the happy gods"? Are they highly moral?

BOOK II. Does Zeus act in a godlike manner? Explain the exact relation between the king and his warriors. Cite passages to show whether or not the king was an absolute ruler? How important was the individual warrior? To what extent did he have freedom of speech?

Characterize Odysseus, citing passages in illustration. Distinguish the characters of Agamemnon, Achilles, Odysseus, Nestor, Thersites. The Greeks thought largely in pictures. Point out the most picturesque passages. What is a simile? Point out the most striking similes.

BOOKS III AND IV. Books III and IV treat of individual combats between the various warriors. They may be hastily read or even omitted.

BOOK V. Explain the attitude of the gods toward one another. Explain the attitude of Diomedes toward the gods. Notice that the gods, though immortal, are not invulnerable. What is meant by "bestriding a friend in battle"?

BOOK VI. What was the Trojan idea of the character of Athene? Indicate the chief difference between ancient and modern warfare. (Cf. Macaulay's *Essay on Addison*, par-

agraphs 54-55.) Notice the importance of hospitality and guest-friendship. What influence did it have upon warriors in battle? What was the cost of a good suit of armor expressed in terms of other commodities?

Do the conditions of life seem crude or refined? Explain. Gather notes for a short account of the Greek civilization. What impression do you get of Helen from her talk and actions?

What difference in tone do you notice between this book and the preceding books? Is the sentiment, for instance, more refined? Contrast Andromache and Helen. (Notice how each is employed.) Point out the finest passages of pathos and explain why they are admirable. Contrast Hector and Paris.

BOOK VII. By what means is Hector's greatness brought out? Would the description of the combat between Aias and Hector be so interesting if it were less specific, less condensed, or less rapid? Describe the combat in your own words. Did the Greeks always burn their dead?

BOOK VIII. The eighth book may be read rapidly or omitted.

BOOK IX. Does the style of Book IX seem more simple or more elaborate than the style of Book I? Which has the greater number of extended similes? What does the use of the adjective "crooked-counselling" to characterize Cronus imply in regard to the Greek religion? Do Diomedes and Nestor speak fearlessly and plainly to the king? Is the king a weak king? Does he have any more power than that of a chief among warriors? In what ways do these primitive men act like children? Does Odysseus, in his speech with Achilles, maintain his reputation as a clever, tactful man? Does this book show more delicacy and refinement than the others? How do Diomedes and Odysseus differ in character?

BOOKS X TO XV. Books X to XV may be omitted.

BOOK XVI. What are the most stirring and graphic passages? Relate in your own words the fight between Patroclus and Sarpedon. What makes the Homeric account so interesting and lifelike? Why should the Trojans be so eager to recover the body of Sarpedon?

Point out the most striking similes. Do they help to make the action clear? Are any of them too elaborate and detailed? What part do the gods take in the action? Discuss whether the battles are more interesting because the gods interfere. What facts point forward to something that is to happen later? Interest in how the story is going to turn out is called *plot interest*.

BOOK XVII. This book may be read rapidly or omitted altogether. It is not essential to the main story.

BOOK XVIII. Is the grief of Achilles unmanly? Discuss. Make a summary in your own words of the fortunes of Achilles up to the slaying of Patroclus, and then compare it with the summary put into the mouth of Thetis near the end of Book XVIII. How came Hephæstus to be lame? Describe the armor of a Greek warrior. Explain the ornamentation of Achilles's shield. Could all the details have been placed upon a shield? Can description present any facts that sculpture or painting cannot? What advantage has a picture over a description?

BOOK XIX. Indicate passages in this book and elsewhere that show the Greek idea of Fate. To what extent did the Greeks feel that the gods were ever at hand to control the actions and fortunes of men? Was this believed to be a sufficient excuse for blunders and follies? What details show a knowledge of the awful realities of war? What are the striking pictures in this book, showing that "the poet is a worker in images"?

BOOK XX. Do you see why Matthew Arnold should speak of *The Iliad* as an example of "poetry in the grand style"? What is the difference between gods and men as the Homeric Greek conceived them? Discuss whether the influence of the gods makes the heroism of the warriors less heroic. Do you sympathize with Hector or with Achilles? Explain why.

BOOK XXI. This book is not essential to the story, and may therefore be omitted.

BOOK XXII. Discuss whether Hector seems cowardly? Describe the fight in your own words. Indicate details which show the fighting to be barbarous, savage warfare. Is the vengeance of Achilles greater than can be justified? What was the opinion of the gods?

BOOK XXIII. What did the Greeks consider appropriate rites for the dead? What difference did it make to the dead whether the rites were performed or not? Why was it so terrible for the body to be devoured by dogs? Select a number of adjectives that seem to you peculiarly Homeric. Are they picturesque epithets? Do they express salient qualities of the objects described?

What makes the chariot race spirited? Review all the facts contained in *The Iliad* about Odysseus.

BOOK XXIV. Are we made to sympathize keenly with the sorrows of Priam? What facts show Priam's inherent nobility? Discuss whether sympathy for Priam detracts from admiration for Achilles?

Comment on the attitude of the Greeks toward death. Note especially the conversation between Achilles and Priam.

TOPICS FOR ESSAYS AND REPORTS

1. The Difference between Gods and Men in *The Iliad*.
2. The Combat between Glaucus and Diomedes.

3. Funeral Games.
4. The Character of Odysseus.
5. Some Characteristics of the Greek Civilization as shown in *The Iliad*.
6. Achilles and Hector compared.
7. Andromache and Helen compared.
8. The Parting of Hector and Andromache.
9. How the Greeks sacrificed to the Gods.
10. The Armor of Homeric Heroes.
11. The Walls and Fortresses of Homeric Cities.
12. The Excavations of Troy.
13. The Excavations of Mycenæ.

THE ÆNEID

The Æneid is not a popular epic like *The Iliad*. It did not develop gradually through a long period of time. It is not the work of many authors. On the contrary, it is distinctly a *literary epic*, produced in a comparatively short period by a single author, Virgil, who wrote with the definite purpose of glorifying the Roman people by giving to them an heroic genealogy, and by relating a thrilling story of the founding of the Roman state. The purpose is more apparent; the plan of the work is more definite; the details are worked out with a more conscious literary skill.

Virgil, it is true, imitated the manner of the Greek epics. The first part is like *The Odyssey*; the second, like *The Iliad*. The wanderings of Æneas resemble very closely the wanderings of Odysseus; many of the places visited are the same; reference is often made to the same legends and myths. The fighting in Italy is much like the fighting around Troy; Æneas and Turnus correspond in general to Achilles and Hector; there are resemblances between Pallas and Patroclus. Yet the imitation is not slavish. Æneas has experi-

ences all his own, and is not the counter-part of either Odysseus or Achilles; the incidents are developed with greater wealth of detail; the pictures are more elaborate and brilliant. *The Iliad* is like a photograph; *The Æneid*, like a rich and highly colored painting.

Some passages in *The Æneid* are incomplete, and the ending is unsatisfactory, because Virgil was unable to finish and revise his work. Yet the poem, as a whole, is one of the most refined and polished of all epics. The scenes are described with a vividness rarely equaled; and the movement of the events, though dignified, is swift and stirring. The variety of interest, also, is remarkable.

Above all, the poem reflects the genius of the Roman people at its best; the pride in a glorious national tradition, the strength of fully developed national ideals, the vigor of a mature civilization. When Virgil wrote, Rome was at the height of her power. The stern virtues of the republic had not yet given way to the luxurious vices of the later empire. Danger from the north had not yet disturbed the national self-confidence. The Roman spirit was both mature and triumphant. *The Æneid*, therefore, though it tells the story of the childhood of the nation, is the product of the nation's full maturity and strength, an interpretation of the developed national life.

SUGGESTIONS FOR STUDY

BOOK I. Why does Virgil not start with the beginning of the wanderings of Æneas? What are the advantages and the disadvantages of beginning as Virgil does? Is the style as simple and direct as the style of *The Iliad*? Point out the most picturesque passages. Indicate a number of well-chosen adjectives. Explain how the scene in the presence of Dido is arranged to secure climax of interest. Is it easy



THE CAPTURE OF TROY.
From a vase in the Museum at Naples.

to picture the entire scene as you read? Does the scene have an artistic close? Explain. Show how the author's purpose of developing an heroic lineage for the Roman people is introduced. Keep in mind the attitude of each god towards the Trojans. What reason has Juno to be angry with Æneas? Read Tennyson's *Ænone* for an account of the judgment of Paris.

Book II. The story now reverts to the fall of Troy. Ordinarily we would rather read of the future experiences of Æneas. But does the interest lag? Whenever a god or hero is mentioned, recall his part in *The Iliad*. There is a famous statue of Laocoön in the Vatican. Wherein is the subject better for a poetic description than for a statue or a picture? Point out the most striking and effective similes. Discuss whether the movement of the story is in harmony with the subject matter.

Does the interest grow as the story progresses? Explain the clear unity of the book? Point out some distinctly human touches which make the story seem real. What are the principal traits of Æneas's character? Where is the pathos of his recital most impressive?

Book III. How many separate episodes are there in this book? Is there any causal connection between them? Is the book less interesting for that reason? What has the interest of the gods in the finding of a home to do with the main purpose of the poem? What are the best descriptive passages? (Give reasons.) Explain how Scylla and Charybdis are personifications of natural phenomena. Cite other examples of the same kind of personification. Why is the interest all centered on the Ausonian land? Read and compare the adventures of Odysseus with the Cyclops in Book IX of *The Odyssey*. Trace the wanderings of Æneas on a good classical map. Begin to make a collection of moral

reflections and wise sayings like, "Cursed lust of gold, to what dost thou not force the heart of man?"

BOOK IV. Note how graphic the account is. Is the picture of Fame (Rumor) an appropriate image? What are the most appropriate adjectives to apply to Dido? Point out the most striking and extended similes. What is the story of Hercules and the Hesperides (see *Classical Dictionary*)? Explain from history how Dido's curses and prophecies came true. Does this add to the realistic impression of the poem? What do you find to admire in Dido? Compare the structure of Books III and IV. Which has the more perfect unity? Do they work up to a climax equally well?

BOOK V. What are the merits of the account of the boat race? What makes the foot race and the boxing match seem so vivid and real? Is the movement of the narrative swift or slow? Is the vocabulary specific or general? Is it abstract or concrete? Describe one of the contests in your own words, trying to make it as vivid and interesting as possible. Explain in detail the difficulty of Æneas's situation. Explain the picturesque method of describing the death of Palinurus. Arrange the entire book in your mind as a series of pictures.

BOOK VI. Keep in mind the prophecy of the Sibyl; this is Virgil's way of arousing interest in what is to come, a device of plot. Read the account of the descent of Odysseus into Hades in Book XI of *The Odyssey*, and compare it with Virgil's account. Which is the more simple conception? These two accounts give the ideas of Hades that prevailed among the Greeks and among the Romans. The northern races had a very different conception. Read Matthew Arnold's *Balder Dead*, and then write a short report on the differences between the northern and southern conceptions.

Where, in this book, is the transmigration of souls treated?

For what purpose is the doctrine used by the poet? What has it to do with the main idea of *The Æneid*?

BOOK VII. The wanderings of Æneas are now over. The war for the establishment of the nation in Italy begins. There is a change from the style of *The Odyssey* to the style of *The Iliad*. Note the contrast in tone between Books VI and VII. The description of the breaking out of war is strikingly vivid. Notice how the hurry and confusion, and the pomp and pageantry of war are portrayed. Describe in your own words the outbreak of the war, trying to express this hurry and confusion, and pageantry and pomp. What are the two main divisions of the book? When is the main theme of *The Æneid* emphasized? By what means is the glory of the Roman nation kept before the mind? Look up *Furies* in a classical dictionary.

BOOK VIII. Compare the shield of Achilles in Book XVIII of *The Iliad*. Which description do you prefer, and why? What other books have a number of more or less independent episodes? What books have just one incident or situation elaborately developed? Which are the most interesting? Are there any touches of tenderness in this book?

BOOKS IX AND X. Find parallels in *The Iliad* for the incidents of these two books. To what extent was Virgil a borrower? Explain some differences between ancient and modern warfare. Do the actions of Euryalus and Nisus, as they slay the enemy and start off with the booty, seem natural, considering the mission they are on? Are there passages that seem too horrible? Explain the references in the speeches of Venus and Juno in Book X.

BOOK XI. Is the description of the bringing home of Pallas simple and clear, or complicated and confused? Does Evander act nobly? Do the expressions of sorrow seem

exaggerated? Does so much weeping and lamentation indicate weakness of character in the heroes? Does Turnus make a stronger speech than Drances? (Give reasons.) Is the account of the preparation for battle rapid? Is it clear? Does it also bring out hurry and confusion? Give the account in your own words, trying to illustrate all these characteristics. Compare Turnus with Hector.

BOOK XII. Is there any similarity between the combat of Æneas and Turnus and the combat of Achilles and Hector in *The Iliad*? Cite passages to show which is the simpler and stronger? Which is the clearer in outline? Do you feel the author more consciously at work in one than in the other? (Cite passages.) If one is more interesting, try to explain why. Explain why the ending of the book is not a satisfactory ending to *The Æneid* as a whole.

TOPICS FOR ESSAYS AND REPORTS

1. A Summary of *The Æneid* by Books.
2. The Attitude of Æneas toward his Father.
3. Similarities between *The Æneid* and *The Iliad*.
4. The Character of Æneas.
5. Achilles and Æneas compared.
6. Hector and Turnus compared.
7. The Most Interesting Episode in *The Æneid*.
8. The Story of Carthage.
9. Anachronisms in *The Æneid*.
10. Athletic Games in *The Æneid* compared with Athletic Games in *The Iliad*.
11. Methods of Warfare in *The Iliad* and *The Æneid* compared.
12. The Character of Dido.
13. Comparison of Fate in *The Iliad* and in *The Æneid*.
14. The Element of Love in *The Iliad* and in *The Æneid*.
15. The Roman Religion.

CHAPTER II

THE ROMANCE AND THE NOVEL

THE two principal elements of story-telling are character and action. Somebody must do something. There must be both persons and events. In some stories, emphasis is put upon the action. The interest lies principally in what takes place. The mind dwells more on what the characters *do* than on what they *are* or *why* they act as they do. The characters are not necessarily unimportant; some of them are even historical; yet the chief interest is in the adventures, in the series of thrilling situations. We ask ourselves not, what kind of people are these? but rather, what will happen next? how will the story turn out? Furthermore, the events do not always depend on the nature of the characters nor conform to ordinary experience. The scenes are often far removed from the conditions of everyday life. The whole story is often surrounded with an atmosphere of superstition and mystery. A story of this kind, rapid in movement and full of surprising situations, is technically called a *romance*.

Sir Walter Scott is our representative writer of romance. He was peculiarly fitted both by birth and by training for this kind of writing. His ancestors for generations had lived the wild life of the Border Country of Scotland, and their names appear in many a story of adventure in chase and in battle; so that the spirit of romance was in his blood. The first eight years of his life were spent on a sheep farm, the home of his grandfather, where he listened

to the stories that had passed from father to son among the peasantry — border tales and ballads, which he soon learned by heart. As he grew older, he delighted in making excursions through the Border Country and into the Highlands, visiting old battle fields and wild places over which romance had cast a spell. At the university, he neglected his regular work to study the life and literature of the Middle Ages, with their charm of mystery and superstition. He knew all the old stories of knights who fought in tournaments or wandered over the world in search of adventures with dragons and other fabulous monsters. He thought more of Robin Hood and his merry outlaws than he did of the study of law, and he finally gave up the practice of his profession for the purpose of writing about the romantic life that was to him so fascinating.

A story, however, need not be a romance of adventure. Sometimes emphasis is placed not so much upon the action as upon the analysis and development of character. The author tries to make the actors in his story as much like ordinary men and women as possible, to enter into their inner life, to realize their motives for action. They are allowed to do only what real men and women with similar characteristics and motives would inevitably do under the given circumstances. Their action must illustrate fundamental laws of human life. The author fears nothing quite so much as being untrue to ordinary experience. The story pictures common life, explains its meaning, discusses its problems. Such a story is generally called a *novel*.

George Eliot is a typical novelist. In the seventeenth chapter of *Adam Bede* she speaks of her ideals and methods :

"I do not hold it the highest vocation of the novelist to represent things as they never have been and never will be. I might refashion life and character entirely after my own liking, and put my

own admirable opinions into their mouths on all occasions. But it happens, on the contrary, that my strougest effort is to avoid any such arbitrary picture, and to give a faithful account of men and things as they have mirrored themselves in my mind. The mirror is doubtless defective; the outlines will sometimes be disturbed, the reflection faint or confused; but I feel as much bound to tell you as precisely as I can what that reflection is, as if I were in the witness box narrating my experience on oath.

“So I am content to tell my simple story without trying to make things seem better than they are; dreading nothing, indeed, but falsity, which, in spite of one’s best efforts, there is reason to dread. Falsehood is so easy, truth so difficult. The peneil is conscieus of a delightful facility in drawing a griffin — the longer the claws and the larger the wings the better, but that marvelous facility which we mistook for genius is apt to forsake us when we want to draw a real unexaggerated lion. Examine your words well, and you will find that even where you have no motive to be false, it is a very hard thing to say the exact truth, even about your own immediate feelings — much harder than to say something fine about them which is not the exact truth.”

Occasionally we find a story which is, strictly speaking, neither a romance of adventure nor a novel of everyday life. The primary interest lies not in the rapidity of the action nor in the reality of the characters. It lies rather in the atmosphere of the marvelous by which the story is surrounded. Character and action alike are steeped in mystery and superstition. Unseen spiritual forces mold character and determine events. The literary charm lies largely in the delicacy with which the imagination plays about the mysteries of life. A story with these characteristics might well be called a *romance of the spirit*.

Hawthorne defends this kind of romance as follows:

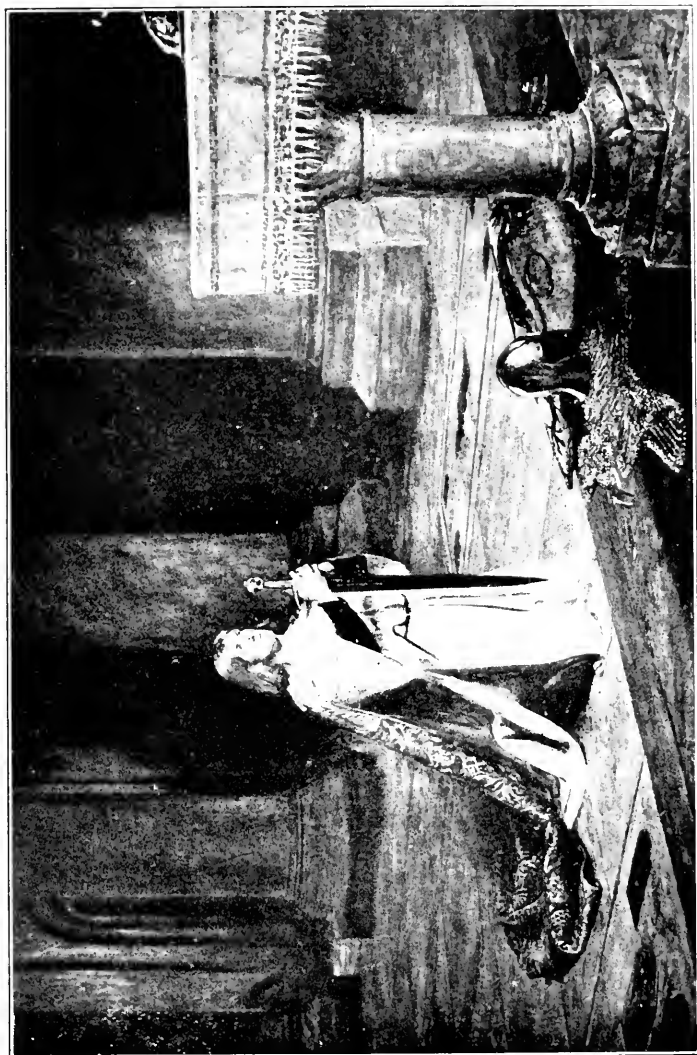
“When a writer calls his work a romance, it need hardly be observed that he wishes to claim a certain latitude, both as to its

fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a novel. The latter form of composition is presumed to aim at a very minute fidelity, not merely to the possible, but to the probable and ordinary course of man's experience. The former — while, as a work of art, it must rigidly subject itself to laws, and while it sins unpardonably so far as it may swerve aside from the truth of the human heart — has fairly a right to present that truth under circumstances, to a great extent, of the writer's own choosing or creation. If he thinks fit, he may so manage his atmospheric medium as to bring out or mellow the lights, and deepen and enrich the shadows of the picture."

Ivanhoe is a typical romance of adventure; *Silas Marner*, a typical novel; *The House of Seven Gables*, a romance of the spirit.

IVANHOE

Among all of Scott's prose romances, twenty-nine in number, *Ivanhoe* is perhaps the favorite. It is a story of medieval England in the time of Richard the Lion-Hearted. The date of the story is 1194 A.D., a century and a quarter after the conquest of England by William of Normandy (1066). For many years after the conquest, two hostile races lived in England side by side. The Normans were the ruling class. They occupied the positions of influence in both church and state, and, as feudal vassals of the king, held most of the large landed estates. The Saxons, on the other hand, were, for the most part, serfs or small freeholders, despised and oppressed by their proud Norman conquerors. There was much bitter feeling between the two races. They did not often intermarry. They did not even speak the same language. Norman-French was the language of high society; Saxon, the language of common life. *Ivanhoe* deals with — in fact, may be said to center around — the hostile relations of these two races.



THE VIGIL.
After the painting by John Pettie.



Ivanhoe, however, is not a careful historical study of the time of Richard I. The details of Richard's return to England do not represent the facts. It is doubtful whether Robin Hood was a contemporary of Richard. The chivalry which Scott pictures belongs to the fourteenth century, not to the twelfth. The very central situation, the opposition between the Normans and the Saxons, had largely changed by Richard's time. As a matter of fact, Scott has telescoped the life of three or four centuries. He himself wrote in the Dedicatory Epistle:

"I am conscious that I shall be found still more faulty in the tone of keeping and costume, by those who may be disposed rigidly to examine my tale with reference to the manner of the exact period in which my actors flourished. It may be that I have introduced little that can positively be termed modern; but, on the other hand, it is extremely probable that I have confused the manners of two or three centuries, and introduced, during the reign of Richard the First, circumstances appropriated to a period either considerably earlier or a good deal later than that era."

Ivanhoe, therefore, is not a history but a story, a romance of a distant time when life was unsettled and adventurous; not a photograph of life at any exact moment, but a composite picture of the entire Middle Ages. Or, rather, it is a view from a distance, where the general impression is more significant than the exact details. Scott is concerned with medieval life as a whole. He would represent to our imagination the pageantry and pomp of chivalry and illustrate its spirit of adventure. This he does in a very graphic and spirited way. *Ivanhoe* is a typical romance.

SUGGESTIONS FOR STUDY

CHAPTER I. Scott begins by explaining the setting of his story. Sometimes authors begin at some interesting point

that rightfully belongs in the middle of the story. Compare *The Odyssey* and *The Æneid*.

Wamba is one of the professional fools so common in the Middle Ages. These fools were not usually weak-minded people; but, on the contrary, were often very witty, and were retained by kings and nobles to make fun for the family. They were allowed to speak frankly, and often made very pointed remarks, which would have given offense if made by any one else. Point out resemblances between the mediæval fool and the modern circus clown. Try to make a mental picture of the characters when they are introduced. Consult a map as you read. (For a special map relating to *Ivanhoe*, see *A Literary and Historical Atlas of Europe*, published in Everyman's Library.)

CHAPTER II. What is a palmer? Why so called? Watch for any hints that this man is not really a palmer. What information is brought out by the conversation between the Prior and the Templar? Notice how the bitter feeling between the Normans and the Saxons is dwelt upon.

CHAPTER III. Cedric is very carefully introduced. He must, therefore, be an important character. Get a clear picture of him in your mind. What rank did a franklin hold in the society of the time? What is suggested about the feeling of Cedric and Rowena toward Cedric's son?

CHAPTER V. This chapter closes the first stage of the action. All the details of the first five chapters work toward this climax. Study particularly Chapters III, IV, and V, which develop the scene in the hall of Cedric. The sequence is important: (1) the description of the Saxon hall; (2) the introduction of Cedric; (3) a conversation preparing for the entrance of the Abbot and the Templar; (4) the reference to Cedric's son, made emphatic by its position at the end of the chapter; (5) the entrance of the Abbot, the Templar,

and their retainers; (6) the entrance of Lady Rowena; (7) the entrance of the Jew; (8) the final situation in which the Palmer and the Templar are brought into violent opposition. This is plot in a simple form, an incident or situation gradually unfolding itself, arousing expectation and increasing the interest as it develops. Is the order the natural order of climax?

Not only is this final situation the culmination of the first five chapters; it also starts a new thread of story and looks forward to a second climax. Such is the usual plot method of romance — a series of situations each leading up to the next.

CHAPTER VI. What hints in this chapter suggest the identity of the Palmer?

CHAPTER VII. What do you learn here of the character (1) of Prince John? (2) of Athelstane? (3) of Cedric? How do the actions of each illustrate his character? Begin to gather material about the treatment of Jews, and add to your information from subsequent chapters.

CHAPTER VIII. This chapter contains the second climax. How was the first climax a preparation for this? Read aloud the account of the tournament. Describe the encounter in your own words. What effect is produced by the delay in the tournament? For a modified form of the tournament still surviving in the South, see the account in John Fox, Jr.'s *A Knight of the Cumberland*. Fox's account is based on facts. Are the words Scott uses specific or general? What effect is thus produced?

CHAPTER X. How do you account for the actions of Rebecca?

CHAPTER XI. What is the purpose of this chapter in the development of the story? Look up, in any good history of English literature, the story of Robin Hood and his

famous band of outlaws ; and, as you go on with the reading of *Ivanhoe*, note any points of resemblance between Scott's outlaws and Robin Hood's band.

CHAPTER XII. Let no fact about the Black Sluggard escape notice. When did you first feel certain that the Palmer, the Disinherited Knight, and *Ivanhoe* are one and the same person ? Go back and trace all the hints that led to the discovery. To conceal the identity of a character and thus arouse curiosity about him is one of the ways of increasing the plot interest.

CHAPTER XIII. Why is the yeoman, Locksley, so often brought into prominence ?

CHAPTER XIV. What has this chapter to do with the development of the story ? How does the chapter illustrate climax ?

CHAPTER XV. The author is preparing his third situation. What were the first two ? What events previously related have a bearing on this new situation ?

CHAPTERS XVI AND XVII. These chapters contain Scott's version of an old story called *The Kyng and the Hermit*. Why does he introduce it here ? Look up all references to the Bible.

CHAPTER XIX. Who is the sick man in the litter ? Why is his identity not revealed ? Why do Cedric and Rowena show no curiosity ?

CHAPTER XX. How are the persons who take part in the siege of the castle brought together ? Point out how they have all been made to sympathize with the persons confined in the castle. How soon can you discover the identity of the Black Knight ? Trace all the hints which lead to the discovery.

CHAPTER XXI. What contrast in character between Cedric and Athelstane is brought out by their conversation ?

CHAPTER XXII. Do you admire the Jew because he is noble, or merely pity him because the Norman is inhumanly cruel? Explain how the Jew's feelings are gradually wrought up to a passionate climax.

CHAPTER XXIII. Does the last page and a half seem out of place in the text? If you were the author, where would you put this material?

CHAPTER XXIV. Whom do you admire the more, Rebecca or Rowena? Explain why. What is the purpose of referring to the bugle-call at the climax of each of the scenes in the last four chapters?

CHAPTER XXV. What is the effect of a half-comic challenge in a story so serious?

CHAPTER XXVII. Good plotting often requires that the events be prepared for. For what is the scene between Cedric and Ulrica a preparation?

CHAPTERS XXIX, XXX, XXXI. Study carefully the culmination of the third stage in the development of the story. It is more complicated than either of the earlier climax situations, but all the elements of the plot are skillfully adjusted. Is there any artistic advantage in describing the assault in Chapter XXIX from a single point of view? What is the effect of so much specific detail? Is the movement brisk or slow? Find places where the effect of the scene upon Rebecca is made to intensify the reader's interest. Explain the dramatic climax of Chapter XXX. Of what action earlier in the book does the Black Knight's whispering to De Bracy remind you?

CHAPTER XXXII. A master of plot makes events come about in a natural way. Is the rescue of the Jew so managed?

CHAPTER XXXIV. A new situation is being prepared. Notice how it grows out of the preceding situation. Stories

often contain more than one element of plot. Sometimes two or three enter, cross and recross one another, or are woven together into a plot pattern, just as the threads of a tapestry are worked into figures. Pick out the story threads and explain how they are woven together.

CHAPTER XXXV. What is the purpose of the talk about Beaumanoir?

CHAPTER XXXVII. Explain the reasons why Bois-Guilbert takes up arms against Rebecca's cause.

CHAPTER XL. How does the author prepare for Ivanhoe's recovery in time to fight for Rebecca? Why does Scott make Wamba the one to blow the bugle?

CHAPTER XLII. Is Athelstane's reappearance sufficiently prepared for, or does it seem improbable and unreasonable?

CHAPTER XLIII. Why is Ivanhoe made to win by chance rather than by prowess?

TOPICS FOR ESSAYS AND REPORTS

1. The Treatment of the Jews in the Middle Ages as depicted in *Ivanhoe*.

2. Robin Hood.

3. Rebecca and Rowena.

4. The Trial of Rebecca.

5. Richard the Lion-Hearted.

6. The Knights Templars.

7. Thackeray's Continuation of *Ivanhoe* in his *Rebecca and Rowena*.

8. Brian de Bois-Guilbert.

9. A Description of the Storming of the Castle of Torquilstone.

SILAS MARNER

Silas Marner is one of the best of George Eliot's novels, and thoroughly illustrates her theories of the novelist's art. The author has not chosen unusual characters, and put them

in a remote place and time. The story is a story of modern life in the midland country of England, where George Eliot lived for many years, and where she had an intimate personal acquaintance with people very like those presented in the book. Moreover, emphasis is placed upon character rather than upon plot. To appreciate *Silas Marner*, one must study the nature of the characters, understand the circumstances in which they are placed, and realize how the events happen just as they do, because characters of that kind under the given circumstances could not well act otherwise.

This novel is not a mere *photograph* of life ; it is an *interpretation*. The point of view of the author is not objective and impersonal. We are not allowed to look upon the events as upon a pageant which is intended to explain itself. The author must needs interpret. She insists upon explaining the motives which control conduct, and upon making clear that the events happen, not because the author so wills it, but because they must so happen in the very nature of things. *Silas Marner*, as the author carefully explains, illustrates the law of life that " whatsoever a man soweth, that shall he also reap." It shows how a person, quite shut out from life by bitter neglect, is, through the agency of a little child, brought again into natural and sympathetic relations with other human beings. George Eliot is especially interested in what goes on in the minds and hearts of her characters ; and unless the reader also can become interested in these things, he will find much of the book slow and stupid. He who cares only for the events, and expects the story to move as briskly as a romance, will be disappointed. Let him rather question the truth of the action. Do the characters think and act naturally ? Are they right or wrong ? What makes them think and act as they do ? Are they made to suffer the natural consequences of their blunders and their sins ?

SUGGESTIONS FOR STUDY

CHAPTER I. The methods of George Eliot should be compared at every stage with those of Scott. The difference appears at once. Scott is eager to make a picture, to show externals. George Eliot seeks the very heart of her characters for the motives of action. She tries to bring her readers into sympathy with innermost feelings and thoughts. Her ability to put herself in the place of another is also manifest. She can be the peasant with all his limitations and superstitions, and can see Silas Marner from the peasant's point of view. Her method in bringing out character should be carefully noted — the peasant's view of Silas, followed by her own careful explanation of the real nature of the man and of the circumstances of his life which had helped to fashion his character. The method is both descriptive and analytical. What has the false accusation and condemnation of Silas to do with the plot? Notice the author's tendency to philosophize; the facts of her story lead her constantly to make general reflections on life and character.

CHAPTER II. George Eliot is able to put herself in a miser's place, and think as he does about money. This power of putting one's self in the place of another, of thinking his thoughts and living his life, is one of the secrets of creative writing; it is also one of the secrets of intelligent reading, by which we are able to enlarge our experience through books, and also to find the secret of successful dealing with men in real life. Chapters I and II are introductory; they establish a definite situation and certain moral conditions which are the starting point of the story. Silas Marner is a man seemingly shut off from all real contact and sympathy with his fellows. The rest of the book will show how such a person can be redeemed and his character developed. Why

does the author introduce the incident in regard to the pitcher? George Eliot's philosophical tendencies lead her to use many unfamiliar words. Look them up in a dictionary, and so enlarge your vocabulary.

CHAPTER III. This chapter brings in a new plot element. There are two stories, the Marner story and the Cass story. Note how these stories go on side by side, and watch for points of contact. Make a note of the chapters which treat the Marner story only; the Cass story only; and both together. Ask yourself if one is subordinate to the other.

In this chapter, character is brought out, not so much by description and analysis as by letting the person talk, *i.e.*, by dialogue. Effective dialogue should reveal the character of the speakers and at the same time advance the story. Does this dialogue do so? Notice how skillfully the author is able to get inside of Godfrey's mind and analyze it. What is the great weakness of Godfrey's character?

CHAPTER IV. In this chapter, character is brought out not so much by description or by dialogue as by action. Find further examples of this method of portraying character. Why did George Eliot not have Dunstan give up Wildfire when the bargain was struck? Do Dunstan's actions grow out of his character? Is he, for instance, a person who might be expected to steal, and does the author show carefully the mental process by which Dunstan brought himself to commit the act? Where is the stealing of Marner's money first hinted at?

CHAPTER V. Explain how passion is here portrayed through action. Get the situation clearly in mind and try to enter into it as sympathetically as George Eliot does.

CHAPTERS VI AND VII. The scene at the Rainbow is a good example of George Eliot's tendency to deal with actual

life. This conversation is justly famous. The people are real country people; their characters are well distinguished; and they talk their proper provincial dialect — a dialect of which George Eliot was master. Distinguish each character by an appropriate adjective. What has this chapter to do with the plot? What do you understand by “dramatic”? Do you see how this is a very dramatic way of announcing the robbery of Marner? Be on the watch for other dramatic scenes. Mark the beginning of the process by which Marner gets back into sympathetic relations with his fellow-men. Note any humorous touches. Are the details arranged to lead up to a climax?

CHAPTER VIII. What information is here given regarding the character of Godfrey Cass? What method is used? The first part of the chapter is an admirable example of how the minds of ordinary villagers work. Can you find flaws in their reasoning?

CHAPTER IX. What does this chapter tell us of the character of the Squire? What methods are used? Does the chapter serve any other purpose?

CHAPTER X. Explain Mr. Macey’s characteristic lack of tact. What is tact? Why is Mrs. Winthrop introduced?

CHAPTER XI. Notice that the New Year’s party is worked out in very careful detail not particularly for story purposes — for the story movement here is very slow — but for the purpose of showing nice discrimination in the study of character and for the purpose of interpreting life. There is much conversation here. Compare it with Chapter VI to see if there is a difference in language corresponding to the difference in social condition of the two companies. Determine some of the requirements of good conversation? Explain, in clear language, your opinion of Nancy, citing passages to support your idea.

CHAPTER XII. Notice the striking contrast between Chapters XI and XII. How has Chapter XII been prepared for? What use is made of the fact that Silas is subject to catalepsy? Why is his eyesight made defective? Do the events of this chapter seem as inevitable as the other events of the book?

CHAPTER XIII. In a good novel, the action should arise inevitably out of the character of the persons concerned. This is said to be one of George Eliot's great merits. From what you have learned of Godfrey's character, could you have predicted his action here? (Give reasons.) Is he a moral coward? (Discuss.) Notice how the human sympathies of Silas have been aroused. Why was the child made to have golden hair?

CHAPTER XIV. This chapter is important because it treats very directly with the central theme of the book, the bringing back of Silas into sympathy with the human world. George Eliot's text seems to be, "A little child shall lead them." Notice how she brings out the point at the end of the chapter. Do the events here seem to you real and natural? (Explain.)

CHAPTER XV. What is your opinion of Godfrey's conduct? Is he trifling with his conscience? (Give reasons.) If the story is true to human experience, must sorrow be brought upon him for his moral weakness? What, in your opinion, would have been the right thing for Godfrey to do? From your knowledge of the characters, can you predict what would have happened if Godfrey had acknowledged the child as his, and had taken it home with him? What attitude would Nancy have taken? How would that action on his part have interfered with the theme of the book?

CHAPTER XVI. Why is it necessary to have a considerable time elapse? Tell what has taken place in Silas Marner's

condition during the time. How did you find it out? Where is there a hint that his money will be found? Point out from the book other cases of foreshadowing. The careful detail with which this and similar chapters are written can be understood only when you keep in mind that the theme of the book is the development of Marner's character.

CHAPTER XVII. Have you the same opinion of Nancy that Godfrey expresses? If not, what is your opinion? How would she have acted had Godfrey told her the truth about Eppie? Godfrey is now beginning to feel the inevitable results of his misconduct and moral weakness. Go back and trace in the fortunes of Godfrey the way in which the author works out the text, "Whatsoever a man soweth, that shall he also reap." How does this chapter prepare for the next?

CHAPTER XVIII. This chapter is intensely dramatic, yet there is almost no action. The tragedy lies in the play of character upon character, passion upon passion, all ruled by an inevitable fate. The situation is not physical, but mental, moral, spiritual. In this, George Eliot shows a power very different from the power of story-telling merely. She shows that she can appreciate and interpret the deepest experiences of the mind and heart. Could you have predicted Nancy's attitude? Study the book in comparison with *Ivanhoe* until you see clearly the difference between a story of adventure and an interpretation of life.

CHAPTER XIX. What makes Godfrey such a blunderer? Is it not partly at least because he is unable to look at things from any other point of view than his own? How many people of your acquaintance have this power of putting themselves in the place of others and looking at things from their point of view? Notice how careful the author is to impress her idea that men cannot get away from the results of their

blunders and their sins. Wherein is the scene "beautiful and simple and pathetic"?

CHAPTER XX. Make clear by details and examples the following comparison between *Ivanhoe* and *Silas Marner*.

1. *Ivanhoe* puts the emphasis on plot; *Silas Marner*, on character.

2. In *Ivanhoe* the characters exist for the sake of the plot; in *Silas Marner* the events grow out of the characters.

3. *Ivanhoe* gives us a picture of the outward shows of life; it deals with pageantry. *Silas Marner* analyzes the motives and issues of conduct.

4. The movement of *Ivanhoe* is more rapid than that of *Silas Marner*.

Classify, according to these distinctions, some of the stories which you have read; e.g., *Treasure Island*, *Gulliver's Travels*, *Adam Bede*, *Vanity Fair*. If George Eliot had been writing a romance instead of a novel, how would she have made *Silas Marner* end?

TOPICS FOR ESSAYS AND REPORTS

1. The Two Threads of Plot in *Silas Marner*.
2. Dramatic Passages in *Silas Marner*.
3. George Eliot as a Writer of Dialogue.
4. How Silas tried to discipline Eppie.
5. Methods of portraying Character in *Silas Marner*.
6. How George Eliot's Early Life fitted her to write about the Middle Class.
7. Godfrey's Great Mistake.

THE HOUSE OF SEVEN GABLES

The House of Seven Gables is a romance, but not a romance of adventure pure and simple. Characteristics of the novel appear. The story has a moral purpose; the plot movement is slow; emphasis is often put on the analysis

of character. Yet the final effect of the story is romantic. The characters are unusual and are seen through a romantic mist. A "legend from an epoch now gray in the distance is prolonged into our own broad daylight," in order "to mellow the lights and deepen and enrich the shadows of the picture." A "slight, delicate, and evanescent flavor of the marvelous" is given to the events; so that these events, though not rapid and adventurous, develop a clear romance of the spirit quite distinct from the story of common life. Hawthorne's imaginative point of view belongs distinctly to romance, and this is what gives character and color to the story.

SUGGESTIONS FOR STUDY

CHAPTER I. In the preface, Hawthorne says the purpose of his story is to show "the truth that the wrong-doing of one generation lives into the successive ones, and, divesting itself of every temporary advantage, becomes a pure and uncontrollable mischief." Where in Chapter I is this theme first stated? Indicate the various passages by which the theme is emphasized and kept before the mind.

Explain, by reference to specific passages, how the mysterious and supernatural atmosphere is produced. When Hawthorne wrote, witchcraft was no longer believed in, but the effect of former belief was still in the blood. Notice how Hawthorne, without expressing the belief, gets the emotional and imaginative effect of the belief. How is the old house made mysterious and uncanny? Cite passages. Does Hawthorne by his statement leave any doubt that the imprisoned Pyncheon was the murderer of his uncle? Why is the son of Maule, the wizard, made to help build the house? What are the characteristics of the Maule family?

CHAPTER II. Explain Hawthorne's method of introduc-

ing characters. Show how he emphasizes the thoughts and emotions. Is the character work more subtle and delicate than the work of Walter Scott? Notice Hawthorne's tendency to make general reflections upon life; *e.g.*,

"In this republican country, amid the fluctuating waves of our social life, somebody is always at the drowning-point."

Indicate other passages of this sort. Notice carefully the characteristics of the miniature which Hepzibah prizes. Watch for the original of it in the story. Why is the main room of the house so carefully described?

CHAPTER III. Find further illustrations of Hawthorne's tendency to make general reflections about life. Cite humorous passages? Can you always decide easily whether a passage is humorous or pathetic? Is the main interest in the story or in the characters? Why is the incident of the copper coin the central and most significant incident in the chapter?

CHAPTER IV. Hawthorne has a way of inserting short passages which look forward to some character or event to be introduced later. In Chapter II, when mention is made of Hepzibah's determination to open the penny-shop, we are told: "She might have held back a little longer; but another circumstance, not yet hinted at, had somewhat hastened her decision." In the present chapter, Uncle Venner says, "When do you expect him home?" and at the end of the chapter, after Phœbe has arrived, Hepzibah says, "If Clifford were to find her here, it might disturb him!" Does anything else in the story thus far have to do with Clifford? This chapter is remarkable for the contrasts. Explain. Give your estimate of Judge Pyncheon, citing passages in illustration. What is the effect of bringing the Judge and the old family portrait and Hepzibah's miniature into such striking contrast?

CHAPTER V. Would you be surprised to find a chapter in George Eliot opening like this one? Why? In what respect does this chapter advance the plot? Why is much space given to Alice Pyncheon? What is the significance in placing the facts about Mr. Holgrave at the end of the chapter? Review your impression of the characters. Make a short list of adjectives which best characterize each.

CHAPTER VI. As you read, gather material for short essays on the following subjects:

1. The Plot of *The House of Seven Gables*.
2. Hawthorne's Methods of depicting Character.
3. Hawthorne as a Descriptive Artist.

Is there any particular significance in passages like the following in regard to Mr. Holgrave?

"There was an odd kind of authority, too, in what he now proceeded to say, rather as if the garden were his own than a place to which he was admitted merely by Hepzibah's courtesy."

"While the tone of his conversation had generally been playful, the impression left on her [Phœbe's] mind was that of gravity, and except as his youth modified it, almost sternness. She rebelled, as it were, against a certain magnetic element in the artist's nature, which he exercised toward her, possibly without being conscious of it."

What more do we learn of Judge Pyncheon?

CHAPTER VII. Make a list of all the passages in the preceding chapters which look forward to the introduction of Clifford, showing how elaborate has been the preparation. What do these passages tell us of his character? What characteristics are emphasized in the present chapter? This chapter should be studied carefully for its literary methods—the preparatory description delicate and sympathetic, the careful introduction of Clifford, and the subtle portrayal

of his characteristics in a manner both dramatic and analytic. How are the following traits brought out: his feeble and intermittent glimmers of mind and spirit, his innate refinement, his love of the beautiful, his less delicate sensuousness, his essential selfishness, his irritability, his childish terror? Discuss whether such a man could have committed the crime of which he was convicted and for which he was imprisoned so long?

CHAPTER VIII. The contrast between the superficial and fundamental characteristics of the Judge seems most important in this chapter, but the chapter should also be studied from the point of view of plot. How is the main theme of the story woven into the chapter? What in the chapter looks forward to events still to happen? Why should Clifford be so afraid of the Judge, and Hepzibah so hard towards him?

CHAPTER IX. Indicate passages where humor and pathos are inextricably woven together. Notice the books Hepzibah tries to read to Clifford. What light does the passage give on Hawthorne's romantic interests? What are the most striking figurative passages in this chapter? Can you express the effect of them in your own words? By comparing *Ivanhoe* and *The House of Seven Gables* can you explain the difference between a romance of outward action and a romance of the spirit? This chapter illustrates Hawthorne's great love of contrasts. Explain in detail. Why do artists so commonly use contrast?

CHAPTER X. Why does the author dwell so much upon the innocent childishness of Clifford's nature, his delicacy, his æsthetic sensitiveness? How does this chapter advance the plot? The plot unquestionably moves slowly. Is the reading tedious? If so, you are missing the charm of Hawthorne's delicate and sympathetic imagination. What

passages best show the exquisite sensitiveness of Clifford's nature? What makes the situation pathetic?

CHAPTER XI. What, in this chapter, foreshadows events yet to take place? Does it develop any new phase of Clifford's experience?

CHAPTER XII. Explain how this chapter reverts to the main theme. Why is Holgrave so deeply interested in the Pyncheon traditions? What is the significance of the following words applied to Clifford:

"Possibly he was in a state of second growth and recovery, and was constantly assimilating nutriment for the spirit and intellect from sights, sounds, and events, which passed as a perfect void to persons more practiced with the world."

CHAPTER XIII. Why is this episode introduced? What has it to do with the plot?

CHAPTER XIV. In what significant way is this chapter connected with the preceding? Indicate the passages in which the beginning of love between Phœbe and Holgrave is delicately suggested. What passages foreshadow the future? In reply to Phœbe's remark, "You hold something back!" Holgrave remarked, "Nothing, — no secrets but my own!" What did he mean? Why does Hawthorne insert the parenthesis, "hark, how Maule's well is murmuring!"

CHAPTER XV. Indicate passages where explanations of the plot, hitherto vaguely hinted at, are now more clearly emphasized. Notice the imagery by which the Judge's inner life is elaborately illustrated. What passages anticipate the Judge's retribution?

CHAPTER XVI. How is the element of suspense sustained and the premonition of something terrible developed? What is the effect of leaving unexplained the situation in the

parlor? How would you characterize the new development in Clifford?

CHAPTER XVII. Are the action and talk of Clifford plausible? What is Hawthorne's explanation of it? Has it been anticipated? Notice how the plot interest is being worked up to a climax.

CHAPTER XVIII. Hawthorne's imagination loves to play around a situation, viewing it from many angles and in various lights and shadows. Explain.

CHAPTER XIX. What effect has the bringing together of these common, trivial, and realistic incidents? What bit of philosophizing about life does Hawthorne make it suggest?

CHAPTER XX. Another study in contrasts. Gather other illustrations. What points in connection with the plot are here cleared up?

CHAPTER XXI. Enumerate the passages throughout the book which vaguely indicate that Holgrave is a descendant of Maule. Notice the method by which Hawthorne gradually makes it clearer. Examine in the same way the treatment of Clifford's supposed guilt.

TOPICS FOR ESSAYS AND REPORTS

1. Hawthorne a Lover of Contrasts.
2. Hawthorne's Use of the Supernatural.
3. The Plot of *The House of Seven Gables*.
4. Hawthorne's Methods of Description.
5. Hawthorne's Methods of depicting Character.
6. Witchcraft in New England.
7. Some Characteristics of Hawthorne as a Man.

CHAPTER III

THE DRAMA

THE English drama can never be understood without an intimate knowledge of Shakespeare. He did more than any one else to develop the art of playwriting and to fix dramatic standards. All the crude ideas of drama in the time before Shakespeare find in him their complete development; and the best writers since his time have looked back to him for their standards of excellence. He is the central figure in the history of the English drama.

To understand Shakespeare adequately, we must know something of the drama in the years before he began to write for the stage. The English drama developed from very small beginnings. To be sure, the Greeks and the Romans had long before developed an elaborate dramatic art; but the modern drama did not begin by building upon classical models. During the Middle Ages, the classical drama was practically swept away. No classical plays were publicly acted; they were not generally read. The manuscripts which had been preserved in the old monasteries were only occasionally read by some studious monk, and perhaps acted on rare occasions in the seclusion of the cloisters. As drama, they were not an active force. The only acted drama of the Middle Ages consisted of (1) the entertainments of the traveling showmen or jongleurs similar to the acts in our variety shows; (2) the pantomimic or dumb-show exhibitions of the mimes; (3) the popular dramatic customs such as the May-day games and

the Robin Hood plays and Sword plays; and (4) the Biblical plays performed in the church. Out of such crude performances grew the Interludes, the Miracle Plays, the Chronicle History Plays, and the Drama of Blood—the principal types of pre-Shakespearean drama. At the time of the Revival of Learning in England, classical plays began to influence the final forms of dramatic art; but the real origin of the modern drama is quite apart from classical traditions. The Shakespearean drama is, therefore, essentially English. (For a more detailed account, see Part II, pp. 209 ff., 223 ff.)

(a) THE CHRONICLE HISTORY PLAY

The Chronicle History play is perhaps the most strikingly English of all the Shakespearean dramatic types. It was modeled on the old Miracle plays. These were originally short Biblical scenes in dialogue introduced into the church service to make it more impressive. Gradually they grew into independent services, and at length came to take their chances as popular entertainments. Popular entertainments, to be sure, were for the most part comic—dramatic song and dance and game, and the farcical scenes of the traveling showmen—and the Bible story was prevailingly serious, incapable indeed of comic treatment; but, since the medieval mind was not sensitive to incongruities, scenes of popular comedy were introduced into the Biblical plays even though they had nothing whatever to do with the Biblical story. In one of the Christmas plays, for instance, a famous sheep-stealing farce is introduced into the shepherd scene just before the Angel of the Lord appears to announce the birth of Christ. Such was a Miracle play,—a strange incongruous combination of the serious and the comic; important, however, as an influence in the development of the English drama.

These plays furnished the model for the Chronicle History play. In the early years of the reign of Queen Elizabeth, when the whole nation was united and triumphant, when patriotism was strong and the people were eager to know more of their heroic past, the theater, which was at that time the center of the national life, met the popular demand by putting English history upon the stage. The playwrights, however, invented no new dramatic form. They constructed their plays after the old models, simply substituting English history for Biblical history. The result was a series of historical scenes interspersed with comic situations often totally unrelated to the historical narrative. Playwrights had not yet learned the dramatic art. They knew nothing of how to weave together serious and comic parts into a unity of interest. They had no clear idea of plot. Indeed, there was at first no successful effort to develop the story to a dramatic climax, or even to cut out the less dramatic material so that the story might move rapidly. Real dramatic dialogue was rare. There were long explanations and extended narratives, to which most of the characters listened without action. There was, therefore, very little acting drama in the Chronicle History play before the time of Shakespeare.

The same general characteristics appear in Shakespeare's Chronicle History plays, of which the most important are *Henry IV, Parts I and II*, and *Henry V*. In these plays, the serious main plot and the comic underplot are not closely related. One treats the national wars of the fifteenth century; the other, the tavern life of London in the late sixteenth century. To be sure, the two plots are united in a general way by "link personages," like Prince Hal and Falstaff, who appear both in the serious and in the comic stories, and in *Henry V* the comic characters are soldiers in

Henry V's army ; yet the connection between the two stories is not essentially intimate. Moreover, long narrative and reflective passages appear in the serious parts instead of rapid acting dialogue.

These plays, however, have admirable qualities which greatly outweigh the defects of the type. The comedy is lifelike, the situations highly amusing, the dialogue exceedingly witty. Falstaff is recognized as one of the greatest comic characters in all literature. The serious story is written in a high heroic tone. Henry V is Shakespeare's ideally heroic king, nobly conceived and carefully developed through the three consecutive plays. Even the long speeches often contain very spirited declamation. There is a fine ring, for instance, to the passage beginning :

“Once more unto the breach, dear friends, once more ;
Or close the wall up with our English dead.”

(Act III, Scene 1.)

The lines on St. Crispian's day (Act IV, Scene 3) must have stirred the patriotic feelings of a people whose strong sense of nationality had recently been aroused. There is a rich reflective quality in the King's great soliloquy beginning :

“Upon the king ! let us our lives, our souls,
Our debts, our careful wives,
Our children, and our sins lay on the King.”

(Act IV, Scene 1, line 22.)

For the study of plot, these plays are not particularly significant ; they do not illustrate the highest artistic form in either tragedy or comedy ; yet for comic situation, for graphic, heroic narrative in dialogue they are highly important.

HENRY V

SUGGESTIONS FOR STUDY

Act I

PROLOGUE. The Choruses in *Henry V* have, in general, two functions: (1) they appeal to the imagination, and (2) they bridge over intervals of time in the action. The appliances for representing action on the stage were very limited. Reproductions of battle scenes were especially inadequate. The prologue makes due apologies for these limitations and asks the audience to use the imagination to fill out the scenes. It also introduces the theme of the entire drama in the words, "Oh, that it were possible worthily to represent the heroic soldier king."

SCENE 1. This scene (1) gives a general idea of conditions leading up to the war and (2) explains certain traits of Henry's character. Why was Canterbury's explanation of the change in Henry's character necessary for the Elizabethan audience? Why does the church wish for war? Why does Henry wish it?

SCENE 2. Explain Henry's attitude toward religion. Was he in the habit of reflecting much upon religious problems? What are the archbishop's arguments to support Henry's claim to the throne of France? Look up the ancestry of Henry and explain exactly what the claim was. What do we learn of Henry's character from his treatment of the French ambassador?

Act II

PROLOGUE. What do we learn in this prologue about (1) preparations for war? (2) the conspiracy? (3) changes of scene? How does the poetic account at the beginning differ from a commonplace statement that preparations for war are being made?

SCENE 1. The comic underplot introduced in this scene has no very intimate connection with the serious main plot. It does, however, by representing the "seamy side" of war, set off by contrast the nobility of Henry. Nym's talk is full of the slang phrases of the time. The word "nym" means *take, steal*. In Pistol's talk, Shakespeare makes fun of the phraseology of the old plays. This is why Pistol speaks in verse. Why do characters of the inferior class usually talk in prose? Indicate the most humorous passages. Is either Pistol or Nym eager to fight?

SCENE 2. The episode about freeing the prisoner is not in the chronicle history from which the material for the play was taken. Why does Shakespeare introduce it? Show how this scene illustrates *irony*. Irony arises when the audience has information of which at least some of the actors on the stage are ignorant. What do we learn from this scene about Henry's character and ability as a man of action?

SCENE 3. This account of the death of Falstaff is justly famous, because it is so human and unconventional. Why should it be in the play at all? Is the Boy an ordinary boy? Why does Nym refuse to kiss the Hostess at parting?

SCENE 4. Select three or four adjectives which best characterize the Dauphin. His first speech (lines 15-22) is sensible. Is this generally true of the Dauphin's talk? Which character among the French is the most admirable? Does Exeter speak like a worthy messenger of King Henry? (Give reasons.)

Act III

PROLOGUE. What is the main purpose of this prologue? Show how it illustrates Macaulay's saying that "the poet is a worker in images." Are the adjectives skillfully selected?

SCENE 1. Read this fine declamation aloud. It may well be learned by heart and recited.

SCENE 2. Explain how Fluellen, Macmorris, and Jamy contrast in character with Bardolph, Pistol, and Nym. Is there any political significance in bringing together in Henry's army a Welshman, an Irishman, and a Scotchman? (See Verity's *King Henry V*, Intro. p. xxii.)

SCENE 5. Why does Shakespeare emphasize the vaunting, self-confident, and scornful spirit of the French?

SCENE 6. Indicate passages which show Fluellen's simple-mindedness; his pedantry; his honest soldiership. Contrast the boastful tone of the message from the French king with the brave seriousness of Henry's speech. Notice how Henry checks his slight tendency toward boastfulness.

SCENE 7. What was the dramatic effect of emphasizing the overconfidence and arrogance of the French?

Act IV

PROLOGUE. "A striking night-piece." Describe in your own words the contrast pictures of the two armies. Examine the effect of the skillful use of adjectives. Boaz speaks of this prologue as the "most epic of the five."

SCENE 1. Explain how this scene brings us nearer to the inner life of Henry than any other scene in the play. Compare lines 142-177 and lines 220-273 to determine why Henry should speak prose in one passage and poetry in the other. Notice that Shakespeare emphasizes the duties rather than the privileges of kingship. Choose two or three adjectives which best characterize Williams.

SCENE 2. Show how the scenes of this act are arranged for the effect of contrast.

SCENE 3. What trait of Henry is here emphasized? Henry is Shakespeare's ideal man of action, an epic rather

than a tragic hero. The play treats of success in practical affairs, not of the rise and fall of character. Must a tragic hero have defects of character?

SCENES 4-5. What is the dramatic purpose of Scenes iv and v?

SCENES 7-8. Explain what is comic about Fluellen. Would this act seem less real if the quarrel with Williams were left out? Why? The act ends properly by sounding the heroic note.

Act V

PROLOGUE. This prologue bridges a gap of five years in the action.

SCENE 1. This scene tells what became of Pistol. What became of Bardolph and Nym?

SCENE 2. Is the picture of Henry as a lover in keeping with his character in the rest of the play? Give reasons. Would you expect a man who has shown himself a master of words and of thoughts to be the bluff, plain soldier in his wooing?

EPILOGUE. The epilogue is a sonnet in form. Explain the form.

TOPICS FOR ESSAYS AND REPORTS

1. Qualities Necessary for a Successful Man of Action.
2. Hotspur and Henry V, a Character Contrast.
3. What Makes Fluellen a Comic Character?
4. Dramatic Irony in *Henry V*.
5. The Death of Falstaff.

(b) TRAGEDY

Real tragedy developed side by side with the Chronicle History play. When Shakespeare began his career in London, the theater was the center of English life; it served as newspaper, magazine, and text-book of history. We have

seen how the people flocked to the theater to hear about England's heroic past. In the same way, they came to hear the latest murder or scandal, the newest Italian or Spanish story. For a number of years, the playwrights had been accustomed to put on the stage whatever public opinion craved. At first, the work was crude, like the yellow journalism of to-day, a veritable tragedy of blood. But gradually the playwrights improved in taste. Men like Christopher Marlowe, who knew something of the classical drama then having a revival in the schools, began to write for the stage with more definite ideas of the dramatic art. These men began to develop a sense for tragic situations; they learned to select dramatic material; they felt the need of a definite dramatic theme; they prepared the way for Shakespeare.

Shakespeare developed the idea that tragedy is not a bloody narrative in dialogue, but human passion in action. He recognized the two forces at work in man's experience: a force within him, his individuality, often strong and passionate; a force outside of him, blocking the way to self-realization, the force of environment, destiny, fate, God. He knew that the clash of these two forces makes tragedy, human will in conflict with the laws of life, passion clashing with environment or fate. A strong, passionate soul struggles to express itself in action, but finds itself in conflict with forces it cannot control. The clash brings tragic consequences. Tragedy, therefore, is threefold: (1) passion, (2) the struggle to express that passion in action, (3) the inevitable consequences of the deed. Macbeth, for instance, is ruled by the passion of ambition; he must sit upon the throne of Scotland. He struggles to achieve his ambition, kills Duncan, and becomes king. His actions, however, set in motion great forces of life which bring back upon him the

inevitable consequences of his sins. In the very nature of a tragedy, there is a definite beginning, middle, and end — introduction, climax, and catastrophe. An individual passion is aroused. It reaches its climax in a clash with outside forces. The clash brings tragic consequences.

Herein is the explanation of the *acts* of a drama. A developed tragedy seems to demand three acts at least: an introductory act, a climax act, and a catastrophe act. There may, however, be more; in Shakespeare's tragedies there are five. Passion once aroused needs time to develop toward a climax. Shakespeare devoted an entire act to this development, technically called *the rising action*. Also after the climax, the forces of reaction need time to become operative and develop toward the catastrophe. Shakespeare devoted an entire act to this movement, called technically *the falling or returning action*. The conventional tragic form thus became:

- Act I. The Introduction.
- Act II. The Rising Action.
- Act III. The Climax.
- Act IV. The Falling or Returning Action.
- Act V. The Catastrophe.

JULIUS CÆSAR

In the events which clustered around the assassination of Julius Cæsar, Shakespeare found typical material for a tragic drama. A small band of conspirators, moved by ambition and misguided patriotism, sought the death of Cæsar, accomplished their end, and then, in the events which followed, suffered the inevitable consequences of their deed. Here is a great dramatic centerpiece with an almost perfect balance of material on either side; for, on one side, all the events lead directly to the climax; on the other side, all the

events are direct consequences of it. In the first act of Shakespeare's drama, the characters are introduced and the social conditions out of which the drama arises explained. In the second act, the conspiracy is developed. The third act presents the triumph of the conspirators in the death of Cæsar. In the fourth act, the forces of reaction represented by Antony, Octavius, and the Ghost of Cæsar are brought into play. The fifth act recounts the downfall and death of the conspirators in a final catastrophe.

SUGGESTIONS FOR STUDY

Act I

SCENE 1. This little scene makes an admirable beginning. The fickle mob furnishes background for the action, and shows the uncertain political conditions of the time, thus striking the key-note of the play. It also shows Rome's attitude toward Cæsar. Compare the first scene in *Macbeth*.

Explain the puns and plays upon words in lines 11, 14, 19, 20, 21, 22, 26, 28. Why is there a change from prose to verse at line 36? Indicate the passages which look forward to the main action of the play.

SCENE 2. This scene is technically the *introduction* or *exposition* scene. It brings in all the principal characters connected with the *rising action*, shows how they differ in character, and explains the relations which they bear one to another. It gives in detail the exact situation in Rome, and, at the end, broaches the subject of the conspiracy. What lines mark the beginning of the *rising action*?

Indicate the particular passages which explain the character of Cæsar, Brutus, and Cassius. Remember that in spite of all Cassius and Casca say of Cæsar he is still a great power in the state, and that his power, now kept in

the background, is destined to play an important part in the action. Contrast the motives of Brutus and of Cassius. What in the character of Brutus makes him the victim of adroit flattery? What are the five parts into which this scene may be divided? Explain the special purpose of each part. Notice how the mob is made a constant background for the action.

SCENE 3. To what extent does this scene develop the conspiracy? Shakespeare is very skillful in making supernatural elements deepen the tragic significance of his theme. Notice in detail how they help to work up an emotional tension. Cite examples of the use of the supernatural in other plays. The supernatural made a deeper impression on an Elizabethan audience than it does on a modern audience, for the people were then closer to the superstitions of the Middle Ages. The superstitions were perhaps no longer definitely believed, but they were still in the blood, and the people were imaginatively very susceptible to them.

Act II

SCENE 1. What is the main purpose of this scene? Indicate the particular passages which show the gradual change in the mind of Brutus as he is little by little won over to the conspiracy. Explain his attitude in lines 10-34. Is he deceiving himself? Is his reasoning sound? Is the talk about the sunrise natural? Why is it introduced? Why is the conversation between Brutus and Cassius not introduced into the text and developed? Notice the respect shown toward Brutus. Compare the talk of Brutus and Cassius. Which has the keener intellect? Which has the more noble spirit? (Give reasons.) Select three or four adjectives which describe Portia's character as it appears in this scene.

SCENE 2. Why is Cæsar's weakness dwelt upon? Is he the hero of the play? If not, why is the play called *Julius Cæsar*?

SCENE 4. Does Portia know of the conspiracy? Give reasons. Make a brief summary of the *rising action* thus far.

Act III

SCENE 1. This is technically the *climax* scene of the play. Explain why. What lines indicate the highest point of triumph of the conspirators? At the moment of triumph, what force is introduced which is finally to undo the conspirators? Explain how the nobility of Brutus, which has all along been the strength of the conspiracy, now becomes its weakness. Is Brutus intellectually weak? Is he a practical man? Would the conspiracy have succeeded if the advice of Cassius had been followed? Explain how the control of the action passes over into the hands of Antony. Compare the attitude of Cassius toward Antony with the attitude of Brutus toward him. Learn by heart lines 254-275, and try to express the passion climax contained in them. Divide the scene into its component parts. There are two principal situations and two transition parts. Compare Brutus as a man of action with Henry V.

SCENE 2. Compare the speeches of Brutus and Antony carefully. Why is one in prose and the other in verse? Which is the more intellectual? Which is the more emotional? (Cite passages in explanation.) Indicate particular places in Antony's speech which show his ability to appreciate the temper of his audience and to adapt himself to any change in their feelings. Is there any reason why he should pause at line 108, except that Shakespeare does not wish to make the speech so long that the audience will feel that we have passed from drama to oratory?



THE ASSASSINATION OF JULIUS CESAR.
After the painting by Georges Rochegrosse.



The *returning action* is now well under way.

SCENE 3. Review all the scenes in which the mob appears, and ask yourself how significant the mob is in the general development of the action.

Act IV

SCENES 1 AND 2. After the passionate third act these scenes may seem tame and uninteresting. The *returning action* of a typical tragedy like *Julius Caesar* is not easy for a dramatist to manage. The climax has passed and a new set of forces must be brought into action. This takes time, and consequently the interest is likely to flag. Show the relation of each of these scenes to the development of the *returning action*.

SCENE 3. To compensate for the falling off in tension, Shakespeare usually takes pains to present one scene of the *returning action* with elaborate brilliancy. Scene 3 is such a scene. Does the quarrel in any way foreshadow the catastrophe? Note passages which show the impetuosity of Cassius in contrast with the coolness of Brutus. Indicate lines which bring out particular aspects of the character of Brutus. Why is the ghost introduced? Does it help to explain the title of the play?

Act V

SCENE 1. This scene is introductory to the catastrophe. Indicate particular passages which look forward to the catastrophe. In the parley, notice how each speech is in keeping with the character of the speaker.

SCENE 2. Why is this little scene introduced? How is it that such a scene was possible in Shakespeare's theater, but impossible on the modern stage?

SCENES 3-5. Is it true that the play has a double

catastrophe, the death of Cassius and the death of Brutus? Or is the real catastrophe the death of Brutus, the death of Cassius being only incidental and preparatory? Who is the tragic hero of the play? Is the catastrophe anywhere attributed to the force represented by Cæsar?

TOPICS FOR WRITTEN REPORTS

1. The Name of the Play.
2. The Regular Structure of a Tragedy.
3. The Character of Brutus. (300 words)
4. The Blunders of Brutus. (200 words)
5. The Part of the Mob in the Play.
6. Reasons for believing that Portia knew about the Conspiracy.
7. The Speeches of Brutus and Antony (Act III, Scene 2) compared.
8. An Account of the Quarrel and Reconciliation of Brutus and Cassius.
9. An Analysis of Antony's Speech, showing his Skill in influencing the Mob.
10. How *Julius Cæsar* differs from a Chronicle History Play.

MACBETH

Macbeth, like *Julius Cæsar*, is a typical tragedy both in subject matter and in structure. Macbeth, a member of the royal family but not the heir to the throne, is ambitious to be king, and is urged to realize his ambition by Lady Macbeth, who is in full sympathy with her husband. Together they plan and effect the murder of Duncan, the King, and have themselves crowned. One crime demands another, however, and they continue in their career of murder, until the inevitable reaction destroys them both. Shakespeare has used these external facts to represent a great internal tragedy. He works out the influence of evil upon character,

and emphasizes the inevitable consequences of wrong-doing in moral degeneration and life-consuming remorse. The tragedy is therefore both external and internal. Act I contains the introduction. In it the setting of the action is explained, the principal characters introduced, and Macbeth's ambition stimulated to action. Act II, the *rising action*, contains the development of Macbeth's plans to secure the throne, and so has for its chief scene the murder of Duncan. The internal tragedy, *i.e.*, the beginning of Macbeth's moral degeneration, is emphasized. The third or *climax* act finds Macbeth seated upon the throne, and has as a dramatic centerpiece the banquet scene, in which the coronation is celebrated. This triumph, however, is not quite complete. Macbeth's plans for making his position secure are not altogether successful, and apparitions come to throw him into confusion and foreshadow his ruin. The dramatic interest lies largely in the inner tragedy of a nature neither mentally clear nor morally sure, when it finds itself for the first time face to face with the power of moral retribution. In Act IV, the forces of reaction become centered around Malcolm and Macduff. Macbeth's moral degradation becomes complete. Act V, the *catastrophe* act, presents the inevitable ruin of both Macbeth and Lady Macbeth in moral confusion and remorse. The following titles have been given to the acts: I. The Temptation, II. The Deed, III. Fate Challenged, IV. Fate Deceives, V. Fate Conquers.

The greatness of the play as a piece of art may easily be seen by comparing it with the material upon which it is based. Holinshed's *Chronicles* furnished the groundwork for the plot. That material Shakespeare has adapted, enlarged, and enriched by his own knowledge of life, especially as regards the character of the human heart and the motives of conduct. Under his transforming power, a mere sequence

of events becomes an artistic study of life. Events far separated in time and originally connected with quite distinct and widely separated persons are brought together, related to one individual, and made to interpret dramatically one of the greatest moral problems — the problem of the growth of evil in the human heart and its inevitable consequences. The student should compare the play, scene by scene, with the account in Holinshed's *Chronicles*.

NOTES AND SUGGESTIONS

Act I

SCENE 1. Why does Shakespeare begin with the meeting of the witches instead of with the historical material furnished by Holinshed? Coleridge says that this scene "strikes the key-note of the whole drama." Exactly what does he mean? Compare the opening scene of *Julius Cæsar*.

SCENE 2. Shakespeare's skill in adapting his material to the purposes of his dramatic theme is well illustrated in this scene. His purpose is to explain conditions in the state, place Macbeth in the midst of these conditions, and center interest upon him. Much of the material found in Holinshed is eliminated and the rest focused upon Macbeth, although he is not yet brought upon the stage in person. Two distinct campaigns related at length by Holinshed are brought together within the limits of a single day, and just those few facts presented which bring out Macbeth's character and arouse interest in his fortunes. The Sergeant informs us that Macbeth has won the victory in a fierce battle with Macdonwald, and immediately follows his account with the news of a new and still more desperate struggle with Sweno, the Norwegian lord, who has taken this occasion for an attack upon Macbeth. While our interest is aroused over

the outcome of this conflict, Ross enters to announce the second victory and to relate the treachery of Cawdor. Everything is used for the purpose of bringing out Macbeth's bravery and nobility. Moreover, invasion and rebellion suggest weak rule by Duncan, whereas Macbeth is able to meet the situation. Duncan's weakness becomes a temptation to Macbeth. Does Macbeth appear more noble in this scene than in Holinshed's account? Why is the Thane of Cawdor introduced at this point?

SCENE 3. Study the character of the weird sisters. Are they ordinary witches? Compare them with the three fates of classical mythology. In this scene, the passion struggle begins with the temptation of Macbeth. Do the weird sisters present an entirely new idea to Macbeth, or do they simply voice what has already been taking form in his mind? Notice the different effect which the witches have upon Banquo and Macbeth. What difference does this indicate in the characters of the two men? Does Macbeth's sudden start indicate surprise or guilt? Compare the three passages relating to Cawdor (I, ii, 52f.; I, iii, 72f. and 112 ff.). Are they inconsistent? Principal French, commenting on I. iii, 72, says: "Notice the insincerity. Macbeth has met Cawdor in battle and knew him to be a traitor." (See Scene ii, line 53.) Do the words of the text necessarily imply that Cawdor was in the battle? (Cf. Scene iii, lines 112 ff.) Does Holinshed say so? Does Banquo know of the treason?

SCENE 4. Explain the difference in character between Macbeth and Duncan as they appear in this scene? Is there any dramatic reason for making Duncan more noble than Holinshed makes him? Is there any significance in making Macbeth enter immediately after Duncan has said of Cawdor,

“There is no art
To find the mind’s construction in the face :
He was a gentleman on whom I built
An absolute trust.”

What is the effect upon Macbeth of the King’s announcement that he bequeaths the crown to his eldest son, and of his further announcement that he will visit Macbeth at Inverness? Has Macbeth at this time any idea of murdering Duncan?

SCENE 5. The character of Lady Macbeth is almost entirely the creation of Shakespeare. All Holinshed says of her is, “But speciallie his wife lay sore upon him to attempt the king, as she was verie ambitious, burning in unquenchable desire to beare the name of a queene.” A hint or two further came from John Bellenden’s translation of Boece’s *Chronicles of Scotland* (see note to Act I, Scene vii below), but the hints of both Holinshed and Bellenden when compared with Shakespeare’s lines serve only to emphasize Shakespeare’s original creative powers. Does Shakespeare make Lady Macbeth ambitious for herself, as Holinshed did, or ambitious for her husband? Has this anything to do with the firm unity of the play? Is the letter the first intimation Lady Macbeth has of her husband’s ambition or have they discussed plans for the throne before? Consider this in connection with Macbeth’s attitude when the weird sisters first address him and with Lady Macbeth’s words in Act I, Scene vii, lines 47 ff. Does this scene present Lady Macbeth as a cold-blooded plotter of murder or is she by an effort of the will forcing herself to an act which her conscience strongly condemns? Notice her characterization of Macbeth. What does she mean by “milk of human kindness”? Is Macbeth slower of mind than Lady Macbeth? Has he any clearer insight into right and wrong? Give reasons.

SCENE 6. The serene beauty of this scene is in marked contrast with the dark horror of the scenes which immediately precede and follow. Does it make the action of Macbeth and his wife seem more atrocious? Explain the dramatic irony of the scene. How does Duncan in this scene differ from the Duncan of *Holinshed*? Why the change?

SCENE 7. Analyze Macbeth's soliloquy. Indicate clearly the divisions into which it falls, and state the theme of each. Is the soliloquy a unit? Does it end with the subject with which it began? Are ordinary people more likely to risk punishment after death than punishment here on earth? Sum up the points of difference between Macbeth and Lady Macbeth which you have gained from the play thus far. Bellenden's translation of Boece says of Lady Macbeth, "Attour his wife, impacient of lang tary, as all wemen ar, specially quhare thay ar desirus of ony purpos, gaif him gret artation to persew the thrid weird, that scho nicht be ane quene; calland him, oft tinis, febil cownt, and nocht desirus of honouris; sen he durst not assailye the thing with manheid and curage, quhik is offerit to him be benivolence of fortoun; how beit sindry otheris hes assailyeit sic thingis afore, with maist terribil jeopardyis, quhen they had not sic sickernes to succed in the end of their laubouris as he had." Compare this with Shakespeare's lines. The underlying thought is the same, but the total effect is very different. Notice how Macbeth and Lady Macbeth react upon each other. His faltering makes her more determined. Her spiritual energy and practical ability then react upon his ambition, so that he rushes headlong into deeds of blood. Did Macbeth waver from deeply conscientious scruples? Which has the greater influence upon him, Lady Macbeth's emotion or her argument?

Act II

SCENE 1. Holinshed makes Banquo an accomplice of Macbeth. He says, "At length, therefore, communicating his [Macbeth's] purposed intent with his trustie friends, *amongst whome Banquo was the chiefest*, upon confidence of their promised aid, he [Macbeth] slew the King at Eaberus." Does Shakespeare make Banquo a party to the murder? If not, is Banquo essentially noble or merely politic? Is it possible to interpret in more than one way the inner workings of the two men's minds?

Macbeth's soliloquy at the end of the scene shows how a morally unsure and, therefore, superstitious mind becomes overwrought in the presence of a great and pressing moral issue. Should the dagger be represented on the stage?

It was customary in Shakespeare's time to end a speech with a rhymed flourish to give one actor an effective exit and the next actor his cue. This scene ends with a double rime-tag. One is strikingly effective; the other is so poor that we can hardly conceive of Shakespeare's having written it. Explain the difference.

SCENE 2. Holinshed does not give details of the murder of Duncan. Shakespeare took the details from the account of the murder of King Duff. Notice how the baldest statements often suggest to the poet splendid imaginative passages. Compare the lines on sleep with the following words of the *Chronicles*: "The king with this voice being stricken with great dread and terror, passed that night without anie sleep comming in his eies."

The murder is not presented on the stage. Is the device of showing its effect upon Macbeth and his wife more impressive? Is the effect more important to the drama than the murder itself? Is Macbeth or Lady Macbeth the

stronger and clearer thinker? (Give reasons for your answers.)

SCENE 3. On the effect of the knocking and on the dramatic necessity of the Porter scene, Tom Taylor, the dramatist, has said: "With reference to the exigencies of the action, the knocking is of great importance. It heightens the horror of the scene in a very extraordinary degree, and also gives relief to the intensity of the situation. Looking at the scene as a practical dramatist, I see that it is absolutely necessary to get Macbeth off the stage. A motive must be contrived for this. That motive is at once supplied by the sudden knocking. It creates alarm, gets rid of Macbeth and his wife, raises the castle, and gives them time to dress and nerve themselves to meet the crowd which will shortly assemble, and to face the discovery of the murder which cannot be longer deferred. Thus the knocking at the gate serves, as almost everything does in Shakespeare, a double purpose. It intensifies the horror, and gets rid of Macbeth just when his absence is wanted. A practical dramatist always has to think of this. Then a speech is necessary here, that Macbeth may change his dress before he returns. Here again comes in the practical dramatist." (*Trans. New Shak. Soc.* 1874, p. 270 ff.)

Coleridge said: "This low soliloquy of the Porter and his few speeches afterwards I believe to have been written for the mob by some other hand, perhaps with Shakespeare's consent, and that finding it take, he with the remaining ink of a pen otherwise employed just interpolated the words — 'I'll devil porter it no further; I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire.' Of the rest, not one syllable has the ever present being of Shakespeare."

Does the scene seem to you dramatically effective? See

De Quincey's remarks *On the Knocking at the Gate in Macbeth*.

Macduff is the leader of the external forces against Macbeth. Trace his growing influence on the action from his challenge in the words, "Wherefore did you so?" (line 90) to the end of the play.

SCENE 4. "This scene gives relief and perspective to the action, by presenting it from an outside point of view, that of the Scottish subject." (E. K. Chambers.) How does this scene advance the plot?

Act III

SCENE 1. Crime leads to crime. Banquo knows too much, and Macbeth's suspicions will not rest while Banquo lives. Moreover, Macbeth cannot forget the prophecy that Banquo's issue shall supplant him. He must try to avert that fate. Is there anything in Macbeth's conversation with the murderers to indicate that they are not common hirelings, but have been persons of consequence in the state?

SCENE 2. Macbeth no longer needs the urging of his wife. He now goes on in his career of crime without taking her into his confidence. Notice how finely the poet portrays the misery of the pair in their success. Memorize Macbeth's speech beginning, "We have scotch'd the snake, not killed it."

SCENE 3. Does the third murderer know more about Banquo's plans and habits than do the other murderers? Does he seem to take the lead in this enterprise? Is there anything to suggest his identity? Fleance does not appear again in the play. Why does Shakespeare have him escape? Is the important thing in this act the murder of Banquo or the determination of Macbeth to defy fate? Does Shakespeare "virtually make Macbeth's soul the real stage of the action"?

SCENE 4. This scene is the dramatic centerpiece of the drama. It is entirely the creation of Shakespeare, for the only detail found in Holinshed is the mention that a supper was to take place. Notice that Macbeth's mind is becoming less acute and more subject to superstitious influences. He knew the "airy dagger" was not a real dagger, and was able to shake off the weakness. He firmly believes the apparition real, and cannot overcome his terror. Why is Lady Macbeth not subject to superstitious influences? At just what point does Macbeth see the ghost? Imagine yourself acting the part. Do the other actors see the ghost? If not, should the ghost be visibly represented on the stage, or should the gesture and actions of Macbeth convey to the audience what he sees? Some critics believe that the stage directions are wrong, and that one of the apparitions is the ghost of Duncan. Is there anything in the lines to suggest this? At the end of the scene, we find Macduff at enmity with Macbeth. Is this a surprise or have we been prepared for it? (See Act II, Scene iv.)

SCENE 6. What is irony? Point out the irony of the speech of Lennox. Trace the growth of opinion adverse to Macbeth.

Act IV

SCENE 1. Macbeth is fast falling into the power of his evil fate, which takes delight in tantalizing and misleading him, assuring him of his personal safety and at the same time warning him against Macduff. How are Macbeth's actions influenced by the apparitions? Does he determine to kill Macduff's wife and children in order to overcome any opposition, or is he simply made reckless by the double-dealing of fate?

SCENE 2. Macbeth's moral degradation is now complete. What makes this murder scene more revolting than the

murder of Duncan or of Banquo? How does the pathetic domestic scene at the beginning contribute to this effect?

SCENE 3. This scene, of course, is necessary to the plot because it brings into action the forces of retribution; yet compared with the rest of the play it is long and slow. The other scenes are swift and telling. Does this scene contribute enough to pay for the time it occupies? Is there any dramatic reason why the movement should be slow at this point?

Act V

SCENE 1. Study carefully the retribution which comes upon Lady Macbeth and compare it with that of Macbeth further on. Is the difference in keeping with the two characters? Consider whether it is true that Macbeth's conscience has become blunted, whereas Lady Macbeth's has become more keen. Did Lady Macbeth commit suicide? Explain every reference to earlier events in Lady Macbeth's words. Do her words, "Hell is murky," voice her own fear, or does she imagine herself arguing with Macbeth's fears?

SCENES 2 AND 3. Scenes ii and iii prepare for the catastrophe by explaining the situation and the attitude of the opposing parties. Write down a plain statement of the contrast. Macbeth's state of mind is especially worthy of study. Is your pity for Macbeth aroused? If so, why? Is his faith in the oracle firm, or does he have secret misgivings?

SCENES 4-8. In order to represent war on the stage, the action must be broken up into many small scenes. In Shakespeare's time, when there was no shifting of scenery or lowering of the curtain, these scenes practically made one continuous action. Scene v shows the depth of Macbeth's retribution. His moral nature is in ruins. The prize which he coveted has turned to dust in his hand. Life is quite

empty. Nothing matters. So full has he supped of horrors that he is in a measure indifferent to his wife's death. Lines 9 ff. should be learned as an expression of his attitude. What is the effect on the reader of the return of Macbeth's courage in fight?

TOPICS FOR ESSAYS AND REPORTS

1. Macbeth and Lady Macbeth, a Character Contrast.
2. The Relation of *Macbeth* to Holinshed's *Chronicles*.
3. The Third Murderer.
4. The Relation of the Weird Sisters to the Plot.
5. The Gradual Degradation of Macbeth's Character.

(c) COMEDY

Comedy has to do, not with the passions, but with the intellect. It is a thing of the mind rather than of the heart. The entrance of the emotions seems to destroy the comic effect. The small boy would not delight in a dog fight if he had any sympathy with the suffering of the animals. He is interested only in their contortions. As his sympathetic nature develops, he ceases to find the dog fight so wonderfully amusing. And this development of sympathy is what has changed the standard of the comic from age to age. Fighting and cudgeling, which so universally delighted the mediæval playgoer, is now confined to cheap vaudeville. Mad-house scenes, which were comic in the Elizabethan drama, arouse only terror to-day. Shylock was a comic character at first, when Jews were despised and persecuted. Modern sympathy has made Shylock almost tragic. A situation is comic when it contains the unexpected and incongruous without inspiring pity or terror.

Ordinarily, in a comedy, we expect (1) clever dialogue, (2) odd characters, (3) unexpected and incongruous situations, and (4) unusual plot complications. These are the

sources of comic effect. Puns, double meanings, and plays upon words were unfailing sources of amusement in Shakespeare's time. There is hardly anything that the Elizabethan mind delighted in more than tricks of language. These are sometimes so subtle and far-fetched that unless the reader is constantly on the alert he misses much of the fun. In *Twelfth Night*, for instance, when Sir Andrew is disappointed with himself as a lover, since he can make no impression on Sir Toby's niece, whom he has come to woo, the dialogue runs :

"*Sir Andrew.* I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting. O, had I but followed the arts!

"*Sir Toby.* Then hadst thou had an excellent head of hair.

"*Sir Andrew.* Why, would that have mended my hair?

"*Sir Toby.* Past question, for thou seest it will not curl by nature."

The point is in the somewhat strained pun between "tongues" (languages) and "tongs" (a curling iron). Shakespeare's audience enjoyed this heartily. The careless modern reader often passes the joke by unnoticed.

The comic effect of unusual characters is also strong in *Twelfth Night*. Sir Andrew is a good example. Sir Toby says of him: "He's as tall (courageous) a man as any's in Illyria. He plays o' the viol-de-gamboys and speaks three or four languages word for word without book and hath all the good gifts of nature." But Sir Toby is lying: he believes no such thing. Maria is nearer right when she calls Sir Andrew a natural-born fool. He is, indeed, a most simple and thin-headed knight and as rank a coward as ever ran from danger. He is the butt of all ridicule and never finds it out. He never has a complete thought of his own. His mentality is well illustrated when he exclaims against Malvolio, "Fie

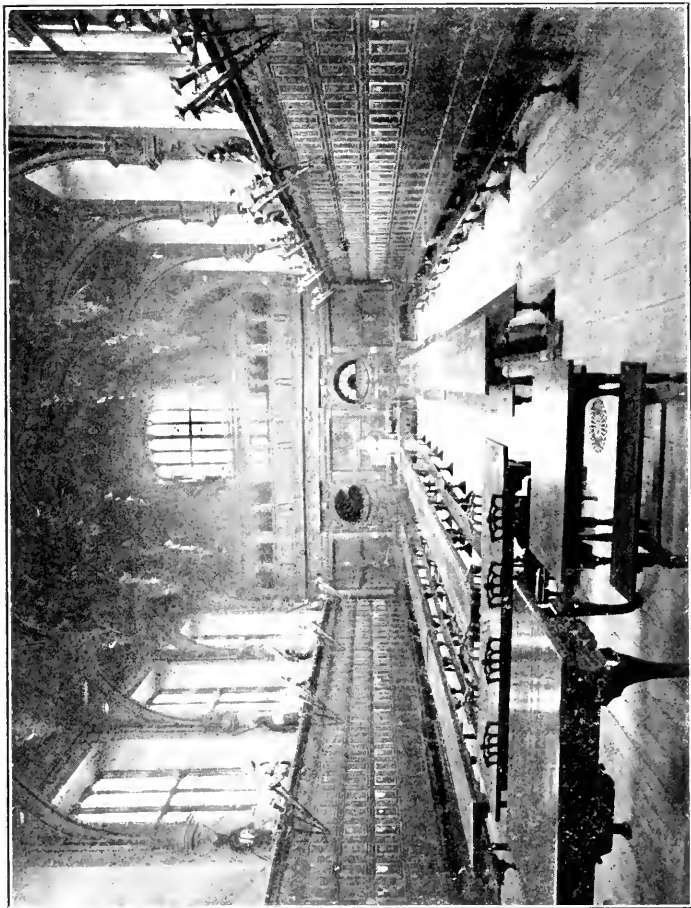
on him, Jezebel." Poor Sir Andrew! He has picked up somewhere the half idea that Jezebel is a term of reproach, and that it has something to do with pride; but he has no idea that Jezebel is the name of a woman. And Malvolio, too, the vain, the pompous, the gullible, how he struts and poses and makes himself ridiculous upon the slightest provocation, a butt of merriment for the fine wit of Sir Toby and Maria! And not less in interest is Sir Toby himself, a toper and a wit, a true kinsman of Falstaff.

And what shall we say of the comic situations where there is "discrepancy between expectation and fulfillment"? Such is the famous garden scene in Act II, where Sir Toby and his companions in hiding in the box-tree for the purpose of having sport with Malvolio, hear, like most eavesdroppers, unexpected and unpleasant things about themselves.

Another comic situation is the duel scene (Act III, Scene iv) where Sir Andrew and Viola are forced to cross swords. Sir Andrew believes her to be "a very devil in private brawl, souls and bodies hath he divorced three." And Viola, poor lady youth, thinks Sir Andrew "the most skillful, bloody, and fatal opposite that could possibly be found in any part of Illyria." They approach each other gingerly, looking pale and glancing about for some means of escape, shuddering as the rapiers come near enough to clash. The incongruity of it all produces the comedy.

Last of all, the plot of the play is comic. A typical comedy has a structure of its own different from the tragic structure. It is not a passion struggle rising to a climax and reverting to a catastrophe, but an entanglement of various threads of story, a complication of experiences developing a tangle of mistakes and misunderstandings, until the confusion is set right at the end. *Twelfth Night* represents, not regular or pure comedy, but the type known as "romantic comedy,"

in which the main plot is a love story and the subplot a comic intrigue. The first act of *Twelfth Night* presents two independent situations: the love affairs of Viola and the Duke and the comic intrigues of Sir Toby and Maria. In the former, a triangular love situation is set up: the Duke is in love with Olivia, Olivia with Viola, Viola with the Duke. In the latter, the witty, rollicking Sir Toby, the simple empty-headed Sir Andrew, and the clever Maria — an incongruous group in the house of mourning — begin to plan their practical jokes. In Act II these elements of plot are developed side by side. In the main plot the love of Viola for the Duke and the love of Olivia for Viola are emphasized and contrasted. In the subplot the intrigue against Malvolio takes the prominent place. A third episode is promised by the introduction of Antonio and Sebastian. In the third act the first three scenes are devoted to these three lines of plot in turn: (1) Olivia betrays her love for Viola, (2) Malvolio makes a fool of himself before his lady, and Sir Toby persuades Sir Andrew to challenge Viola, (3) Sebastian and Antonio arrive in the town. The fourth scene presents the entanglement; the challenge is made, Sir Andrew and Viola are brought together as “most fearful and bloody opposites,” complicating the two important stories, and presently Antonio’s arrival and interference bring in the third plot element to increase the general confusion. In the short fourth act the highest point of complication is reached in the meeting and marriage of Olivia and Sebastian. This act also contains the climax of the practical joke upon Malvolio, when the poor steward, in durance for madness, is baited by Sir Toby and the clown. The fifth act contains the readjustment in a single scene, elaborately developed. All the threads of plot are presented in complete entanglement; then the final readjustment is made.



THE HALL OF MIDDLE TEMPLE, LONDON.

The general comic scheme may be outlined as follows :

Act I. Introduction of Plot Elements.

Act II. Independent Development of these Elements.

Act III. Entanglement.

Act IV. Highest Complication.

Act V. Disentanglement and Readjustment.

TWELFTH NIGHT

SUGGESTIONS FOR STUDY

Act I

Notice the relation of the scenes as developing an artistic introductory act. The first scene is devoted to the Duke, the second to Viola, the third to Olivia's household; the fourth brings the Duke and Viola together; the fifth shows the relations of all the characters and explains the triangular love complication.

SCENE 1. This scene has two, possibly three, dramatic purposes. What are they? Is the Duke's love affected or real? What particular passages support your conclusion? Explain the play upon words in lines 17 ff. Does the Duke shift his metaphor?

SCENE 2. Explain the plays upon words. Are Scenes i and ii comic? If not, what kind of scenes are they? What particular lines indicate Viola's character?

SCENE 3. Explain the tricks of language. Point out incongruous traits in the characters of Sir Toby and Sir Andrew. Explain the comic effects of character contrasts.

SCENE 4. Even this small scene is carefully planned with an introduction, a situation, and a conclusion.

SCENE 5. The main *exposition* scene. What points of plot does it develop? Analyze the comic elements. Ex-

plain all the word play of the clown. Wherein is Sir Toby comic? Wherein is the dialogue between Viola and Olivia "unexpected and incongruous"? Why does the author change from prose to verse? Where is the climax of the scene? What is the purpose of the last ten lines of the scene?

Act II

The different elements of the plot are treated in separate scenes. There are, as yet, no marked entanglements. We have a poetical romantic love story running side by side with a comic intrigue. This is typical Romantic comedy.

SCENE 1. Critics say, "This scene is clearly misplaced." Find out why. It has to do with the time sequence of the play. Explain the plot significance of this scene, especially lines 44-48.

SCENE 2. We knew before that Olivia loved Viola and that she sent the ring. In what way, then, does this scene advance the story? What is the effect upon Viola?

SCENE 3. Analyze for comic effects the dialogue, the character contrasts, the situation. How does the scene affect the plot?

SCENE 4. This scene has been called the finest in the play. Why? What are the most poetic passages? Where is the pathos most touching? Do we learn anything new about the character of Viola or of the Duke?

SCENE 5. Analyze the comic effects, explaining especially wherein the situation itself is comic. Explain what makes Malvolio a comic character.

Act III

SCENE 1. Why are Sir Toby and Sir Andrew brought into this scene? Trace the development of the scene toward an emotional climax. What is the effect of beginning with a

conversation between Viola and the clown? Where, in this scene, is a good description of the clown or fool of Shakespeare's time?

SCENE 2. Explain how this scene prepares for an entanglement between the main plot and the minor plots.

SCENE 3. How does this scene advance the plot?

SCENE 4. This is one of the principal complication scenes. Explain in detail how the various threads of plot are here brought together and entangled. What is the purpose of the first three lines? What makes the conversation between Malvolio and Olivia amusing? Be sure not to miss any of the double meanings and unexpected quirks of language (*e.g.*, line 175). Try to visualize the scene. No one reads drama well until he can imagine the action. Determine how you would act the part of Sir Andrew or of Viola throughout the scene.

Act IV

Explain how, in this act, both the main plot and the minor plot are still further developed and entangled. Has Scene ii been prepared for earlier in the play?

Act V

SCENE 1. The systematic structure of this readjustment scene should be carefully analyzed. Its purpose is to disentangle the various threads of plot. After an introductory conversation between Duke and Clown, the Antonio plot episode is introduced and its complication emphasized. At the climax of this little scene, Olivia enters to emphasize the misunderstandings of the main plot. When this has reached its height, Sir Andrew rushes in with a bloody coxcomb, followed by Sir Toby, thus bringing into the scene the comic underplot. When everything is thus ready for the adjustment, Sebastian enters. The bringing of Sebastian and

Viola together upon the stage at once clears up all the difficulties. To round off the scene and the play, Malvolio is released and comes upon the stage for a moment. All the incidents are thus brought to a conclusion, and all the characters disposed of. Are there any inconsistencies? If so, do they interfere with the dramatic effect?

Twelfth Night has more songs and fragments of songs than any other of Shakespeare's plays. Was this to be expected? Compare the title and the season.

SUBJECTS FOR ESSAYS AND REPORTS

1. Sir Toby and Sir Andrew, a Character Contrast.
2. The Character of Malvolio illustrated from the Play.
3. A Visit to an Elizabethan Theater.
4. The Festival of Twelfth Night.
5. Tragedy and Comedy compared.
6. The Most Comic Situation in *Twelfth Night*.

A MIDSUMMER NIGHT'S DREAM

A Midsummer Night's Dream is not a regular romantic comedy like *Twelfth Night*. Scholars are very well agreed that it was written originally not for presentation on the public stage, but for private performance at a wedding or similar festive occasion; and the occasion gives a clew to the interpretation of the play. Naturally the poet adapted his material to the time and place, and produced not a conventional stage play, but a court performance with many of the characteristics of the court mask. It is, indeed, a mask play.

The mask had long been a popular court entertainment. It originated in the early masquerade dance which was "one of the ordinary diversions of all European courts, the English among the rest." An early form is described as follows:

"The 'disguisers' were to be introduced into the hall by torchbearers, and on their entrance the minstrels were to begin to play: if there were women disguisers, they were to dance first, and then stand aside; then the men were to dance 'suche daunces as they be appointed,' and stand upon the other side. After this, 'the Morris to come in incontinent as is apointed, yf any be ordeynid. And when the saide Morris arrives in the midist of the hall, then the said minstrallis to play the daunces that is appointid for them.' This done, 'than the gentillmen to com unto the women to taikie oon by thand, and daunce suche base (slow and stately) daunces as is apointed theym; and that done, than to daunce such rounds as shall be appointed them to daunce togeder by the maister of the revills."

The disguisers were the ladies and gentlemen of the court. They danced the slow and stately dances which later became the dignified mask proper. The Morris dancers were professionals. They danced the lively galliards and corantos which developed later into the comic antimask. Definite stage settings were introduced by wheeling into the hall a pageant wagon converted into a castle, mountain, or ship, as the scene required. The disguisers came to represent definite characters, who furnished a story, usually mythological, for the scene. The result was a dignified mask proper of pageantry, dancing, singing, and poetic recital, presented by the ladies and gentlemen of the court, and a comic antimask often farcical, serving to set off by contrast the dignity and beauty of the mask proper.

A Midsummer Night's Dream has the general effect of a mask. The center of interest lies not so much in the story of the lovers as in the contrast between the dancing, singing, pageantry, and poetry of the fairies and the low comedy of Bottom and his fellow-tradesmen. The fairies produce the effect of a beautiful mask proper; Bottom and

his company, the effect of a comic antinmask. The whole is a picture of the imaginative and the commonplace in contrast. The fairies embody the fancy which soars and sings. The farce comedy represents the commonplace, unimaginative mind, which cannot rise above the things of sense.

Perhaps this is the reason for shadowy treatment of the lovers. These characters are only sketched. We do not enter into sympathy with their fortunes and misfortunes; they are amusing rather than pathetic. Had these characters been more carefully drawn and their loves sincerely and sympathetically treated, they would have been the center of interest, and the play would have lost its dreamlike mask effect. By excluding the emotions and treating the love episode in a purely comic manner, the unity of tone is preserved. Moreover, the half-real treatment of the lovers coming in between the pure fancy of the fairies and the downright commonplaces of the tradesmen helps to blend the various elements of the story and to give artistic coherence to an otherwise incoherent dream.

SUGGESTIONS FOR STUDY

Act I

SCENE 1. The wedding of Theseus and Hippolyta furnishes a setting for the play — a kind of frame for the picture. The note of poetry is sounded at once, and we are told that the purpose of the play is to

“Awake the pert and nimble spirit of mirth.”

Why do we not sympathize with the lovers? Do their loves seem real? Do they speak naturally and sincerely (see lines 168–178)? Are the characters of the lovers distinctly drawn or are they shadowy? Explain.

SCENE 2. Why should Bottom and his company be made more real than the lovers? Cite particular passages to show that the tradesmen are totally lacking in imagination. Cite passages where humor arises out of the language. Name Bottom's characteristics and indicate passages to illustrate them.

Act II

SCENE 1. Contrast the poetry and pageantry of this scene with the downright realism of the preceding. The fairies enter, dancing. Explain how the meter of their song is suited to dance movement. Which seem to you to be the finest poetic passages? Memorize them. What is the plot purpose of the scene?

SCENE 2. Explain how this scene develops the complication between the fairy story and the story of the four lovers. Why is love represented as only a passing fancy, subject to mere whim?

Act III

SCENE 1. What is the plot purpose of this scene? Analyze the comic effects as to (1) language, (2) character, and (3) situation.

SCENE 2. Here the complication reaches its height. The tone of the scene is almost purely comic. Emphasis is laid upon the misunderstandings and incongruities, the intellectual interest, not upon the distress of the lovers, the emotional interest. Compare the conventional and superficial love of Helena and Hermia with the simple sincere love of Viola in *Twelfth Night*. What makes the quarreling comic rather than tragic or pathetic? Does the management of the scene toward the end seem mechanical? Is it on that account any the less comical?

Act IV

SCENE 1. This readjustment scene brings to a close the stories of the lovers and the fairies. In what respect is this at variance with the regular scheme of comedy? (Cf. *Twelfth Night*.) There is no complication between the love comedy and the farce comedy. They are connected by the fairies only, who appear in both. The fairies thus become the center of the plot. The Theseus-Hippolyta story is only a setting or frame.

SCENE 2. A transition scene. Explain how it connects with what precedes and how it prepares for what follows.

Act V

SCENE 1. Indicate passages which emphasize the lack of imagination in the tradesmen actors. Memorize lines 7-17. What makes the speech of Pyramus (lines 169 ff.) comic? When Pyramus attempts an emotional or imaginative flight, notice how hard and flat is his fall (see lines 187-190). Analyze the ludicrous effects of the dying words of Pyramus and Thisbe. Is this comedy or broad farce? Show the difference by comparison with other comic scenes in Shakespeare. Does Act V help or harm the artistic unity of the play? Give reasons.

TOPICS FOR ESSAYS AND REPORT

1. Dancing and Singing in *A Midsummer Night's Dream*.
2. The Character of Bottom.
3. Robin Goodfellow.
4. The Plan of an Elizabethan Theater.
5. Characteristics of the Fairies.

CHAPTER IV

THE ESSAY

(a) THE INFORMAL ESSAY

DR. JOHNSON spoke of the essay as "a loose sally of the mind; an irregular indigested piece; not a regular and orderly composition." In so far as this implies that the essay has no purpose and no plan, it is an unsatisfactory definition; for the best of even the informal essays have definite themes carefully developed. It emphasizes, however, an essential characteristic of the informal essay, its easy spontaneous manner. Such essays consist of humorous and pathetic, sometimes whimsical, comments upon men and things, upon morals and manners; informal criticisms of life by men who have a keen, clear vision and a personal charm of thought and style. Mr. Lobban defines this type of essay as "a short discursive article on any literary, philosophical, or social subject, viewed from a personal or a historical standpoint." It is not an exhaustive treatise, scientific, philosophical, or literary. The purpose is not so much to inform as to entertain and stimulate, to present ideas from a new personal point of view, to develop a more refined and discriminating way of looking at life. The principal charm lies usually in the personality of the writer. He takes the reader into his confidence and, in a simple informal way, gives him discriminating comments on whatever seems to the writer most interesting in nature and life and books. He is, as Mr. Lobban says, "at once a Rambler, a spectator, a tattler, and

a connoisseur "; but he rambles with a purpose ; he is a keen spectator, a discriminating tattler, a genuine connoisseur.

The informal essay first became popular in England in the early years of the eighteenth century through the influence of Addison and Steele, whose essays in *The Tatler* and *The Spectator* reflect the brilliant but superficial life of that time. It was a pleasure-seeking age, for the reaction against the restraints of Puritanism was still strong. Society was composed largely of "vivacious, restless, superficial triflers." Gentlemen of quality frequented the fashionable promenades in the morning, dined with friends at the tavern, lounged and gossiped in the coffee-houses, and ended the day at the theater or gambling table. Fine ladies lay abed until noon, spent the afternoon dressing and driving, and played cards till midnight. Countless beaus, dressed in bright colors and furnished with cane and snuff-box, paraded the Mall and frequented the drawing-rooms, where they were petted and adored by the ladies. Groups of politicians and literary men, with hardly less leisure, gathered in the coffee-houses and clubs to discuss the gossip of the town, the newest drama, the latest book, the most startling gains and losses at the gambling table, the latest news of the drawing-rooms, the probable fortunes of political parties. (For further information, see John Ashton's *Social Life in the Reign of Queen Anne*.)

With this life, Addison and Steele had intimate relations. What the Spectator (Addison) says in the account of himself is largely true of both. There was hardly a place of general resort where one or the other did not make an appearance. They met with the literary men, who, since Dryden's time, had gathered at Will's. They smoked their pipes at Child's with physicians, philosophers, and clergymen. They were familiar with the Whigs at St. James's Coffee-house and with

the Tories at The Cocoa-Tree. They mingled with the lawyers and scholars at The Grecian and listened to the merchants and stockjobbers at Jonathan's. Wherever they saw a cluster of people they mingled with them, looked upon their vices and virtues with keen eyes, and judged them with sane and sympathetic minds. Addison was perhaps the keener; Steele, the more sympathetic. The point of view of both was wholesome, and their fine tactful humor irresistible. Their wholesome wit furnishes perhaps the best possible approach for the student who wishes a sympathetic picture of English life in the early eighteenth century.

To insight and sympathy is added the charm of a simple and easy literary style. Addison in particular was a great literary artist. His mastery of the English language has made his writings famous as models of style. Dr. Johnson said, "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison."

THE SIR ROGER DE COVERLEY PAPERS

Special interest attaches to the *Sir Roger de Coverley Papers*. They are not only interpretations of life and models of style; they form a connected series which gradually develops character and follows the fortunes of a group of persons like a story. Each essay has its own independent laugh at folly and vice, but it also unites with the rest to develop the common interest of character and incident. Indeed the series has been called, not without reason, the forerunner of the novel of real life.

SUGGESTIONS FOR STUDY

I. THE SPECTATOR'S ACCOUNT OF HIMSELF. This sketch of Addison by his own hand should be compared with parts

of Macaulay's account in his essay on Addison, especially paragraphs 7-9, 63-64. Locate the various coffee-houses on a map of London (see Baedeker's *London*). Of these coffee-houses, Ashton says in *Social Life in the Reign of Queen Anne*: "The coffee-houses of the eighteenth century formed a neutral meeting ground for men of all conditions; no decently attired person was refused admittance, provided he laid down his penny at the bar. The excellent rules in force prevented any ill effects from this admixture of classes. If a man swore, he was fined 1s., and if he began to quarrel, he was fined 'dishes' round. Discussion on religion was prohibited, no card-playing or dicing was allowed, and no wager might be made exceeding 5s. These were the simple rules generally used, and if they were only complied with, all must have felt the benefit of such a mild despotism."

II. DESCRIPTION OF CLUB MEMBERS. What classes of society are typified in the club members? No particular individuals are meant. Addison says (*Spectator*, No. 262), "I write after such a manner that nothing may be interpreted as aimed at private persons." Again (No. 34), "I must, however, entreat every particular person who does me the honor to be a reader of this paper never to think himself, or any of his friends or enemies, aimed at in what is said; for I promise him never to draw a faulty character which does not fit at least a thousand people." In the description of Sir Roger, what facts show (1) his strength of character, (2) his humanity, (3) his amusing weakness? Why do we not despise him for his weakness?

Write a short account of one of your own friends and compare it with these sketches. Point out the use of balance in the description of the lawyer. This paper was written by Steele. Is the style as smooth and easy as the style of Addison?

III. SIR ROGER'S OPINION OF TRUE WISDOM. Cite passages in the essay which show the age to have been superficial, conventional, and immoral, more concerned with "wit and sense" than with "honesty and virtue." Is it true that "the most polite ages are the least virtuous"? Give reasons.

IV. SIR ROGER AT THE CLUB. What trait of human nature is here satirized? Explain how Addison turns the laugh upon each character in turn. Begin to make a list of Sir Roger's characteristics with references to passages which illustrate them. Compare Addison's point of view as a humorist with that of Swift in *Gulliver's Travels*. Swift's satire is bitter. He hated and scorned mankind. (See Macaulay's *Essay on Addison*, paragraphs 83-87.) How did Addison's London differ from a modern American city?

V. SIR ROGER IN HIS COUNTRY HOUSE. The satire on the country clergyman shows Addison's characteristic method; he does not say directly that the parson is narrow-minded and not intelligent enough to compose a sermon worth listening to, but Sir Roger's recommendation takes it for granted. Watch for other illustrations of this sly method of satire. How does the country life here described differ from country life in America to-day?

Examine the paragraph structure. Every paragraph should have its definite topic, and every statement in that paragraph should help to make the topic clear. The test of unity in a paragraph is to sum up the entire thought in a single statement. For instance, the topic of paragraph 2 is, "Sir Roger's family consists of sober and staid persons." Every sentence in the paragraph helps to develop this idea. Criticize the second sentence in the essay.

VI. THE COVERLEY HOUSEHOLD. Where is the moral purpose of this essay stated? What does the essay contribute to our knowledge of Sir Roger's character? (See

especially the last ten lines.) Is he lacking in dignity and authority? Is he modest? Why should the Spectator be a "little dissatisfied" with the picture?

VII. SIR ROGER AND WILL WIMBLE. Is Will Wimble appropriately named? (See Dictionary.) Select three or four adjectives which best describe him. When does Addison cease to be satirical and become earnest?

VIII. A SUNDAY AT SIR ROGER'S. What is the purpose of this essay? Explain its plan. Find examples of contrast. Add to your notes on Sir Roger's character something about his eccentricities.

IX. SIR ROGER AND THE WIDOW. What is the effect of repeating so many times that the widow "has the finest hand of any woman in the world"? What hints are here given of the ideal of womanhood in that age? What is the effect of the broken sentence structure in the paragraph next to the last? Why did Sir Roger fail in his wooing? Are the comic effects similar to those in the comedies of Shakespeare?

X. BODILY EXERCISE. Notice the plan: first there is an explanation of the two kinds of bodily exertion, work and play; then the relation of these to bodily health and mental vigor; then specific instances from the life of Sir Roger; and, finally, the conclusion that one should take daily exercise. Make an outline under headings and subheadings. What is the relation of this essay to the series? Is the argument weak at any point?

XI. THE COVERLEY HUNT. Are the characteristics here given of Sir Roger inconsistent with what we learn of him in other essays? (See paragraph 2.) What is the advantage in having the Spectator "withdraw to a rising ground"? Compare the structure of this essay with Essays VIII and X. Budgell wrote this essay. Compare the style with the work

of Addison. Determine, for example, why paragraph 3 seems awkward in comparison with Addison's work.

XII. THE COVERLEY WITCH. Mr. H. V. Abbott, in his edition of *The Sir Roger de Coverley Papers*, cites the fact that just before *The Spectator* began to be published, two women were executed in Northampton for having dealings with evil spirits, and that in 1716 a Mrs. Hicks and her daughter were hanged at Huntingdon for selling their souls to the devil, making their neighbors vomit pins, and raising a storm so that a certain ship was almost lost. Is Addison in earnest at the beginning? What do we learn from the essay about the supposed power of witches?

XIII. SIR ROGER'S DISCOURSE ON LOVE. Written by Steele. Have you a clear idea of the widow's character? Can you distinguish any difference in style between No. XIII, paragraph 1 (Steele's), No. XI, paragraph 3 (Budgell's), and No. XII, paragraph 2 (Addison's)? How are you impressed by the words of Mr. William as he looks into the fountain?

XV. SIR ROGER AT THE ASSIZES. What is the purpose of this essay? Note the humorous passages and determine what makes them humorous. Is the last paragraph necessary for a good ending?

XVI. SIR ROGER AND PARTY SPIRIT. Party spirit was very strong in Addison's time. The Tories still believed in the divine right of kings and were ardent supporters of the Stuart line, plotting even then to bring the Stuarts back to the throne. They were distinctly the aristocratic party. They believed the government should be run by those who owned the large landed estates and who had received their wealth and social standing through a long line of inheritance. The Whigs, on the other hand, were the party of popular liberty. They had brought about the Revolution of 1688, and had established William on the throne as a constitutional

sovereign. Their support came largely from the commercial classes and the dissenting religious sects. Queen Anne, although she owed her crown to the Whigs, was really a Tory at heart, and exerted her influence wherever possible in favor of Tory measures. The feeling between the two parties was very bitter. Addison was, from beginning to end, a consistent Whig. He was never bitter, however. He practiced the preaching of this essay except in regard to non-partisanship.

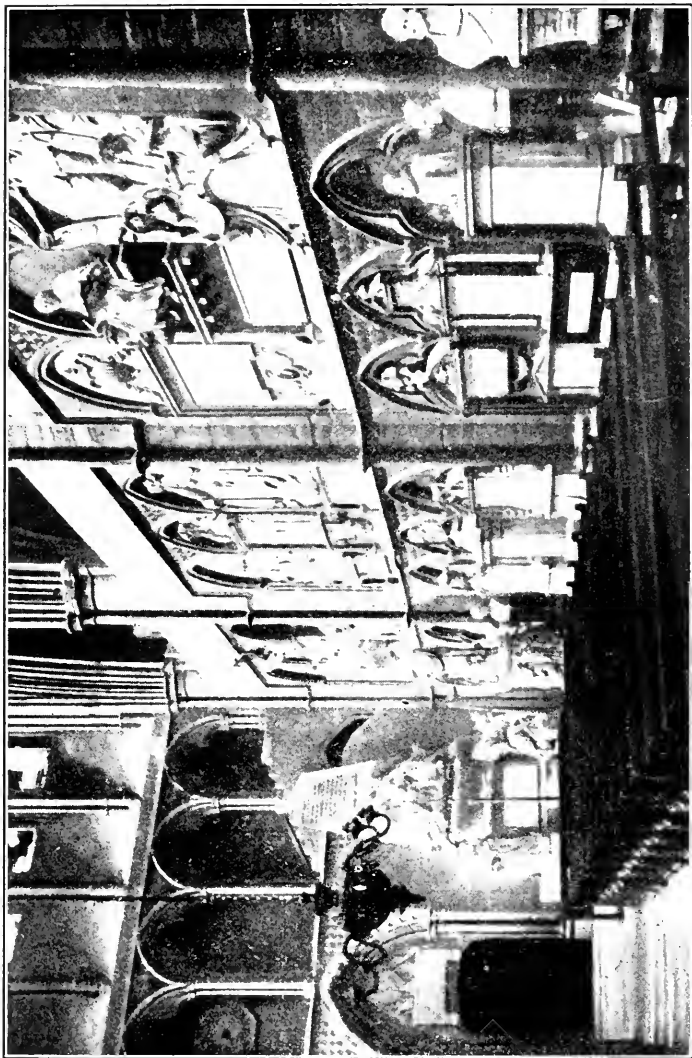
Write a short argument advocating partisanship in politics to-day. Compare the treatment of party spirit in Washington's *Farewell Address* (paragraphs 20-25).

XVII. SIR ROGER AND THE GYPSIES. Does Sir Roger believe at all in the Gypsies? Indicate the humorous passages. Write in your own words the story of the boy stolen by the gypsies, and compare your account with Addison's. Notice the beauty and ease of Addison's sentences. If your own version seems awkward in comparison, examine carefully the sentence structure.

XVIII. WHY THE SPECTATOR LEAVES COVERLEY HALL. How does this essay fit into the series? Is paragraph 1 a suitable introduction? Why? Will Honeycomb's idea of the country was the prevailing idea in Addison's time. Addison himself seems to have been too thoroughly city bred to enjoy country life.

XIX. THE SPECTATOR'S EXPERIENCE IN A STAGE COACH. The Latin motto originally published at the head of this essay means, "He who does not see what the occasion demands, or who has no regard for his companions, is called impertinent." Addison is preaching etiquette through Ephraim.

XX. STREET CRIES OF LONDON. Test the paragraph unity by framing for each paragraph a single statement



INTERIOR VIEW OF WESTMINSTER ABBEY.

expressing the complete thought of the paragraph. Do you note any sly thrusts of satire?

XXI. SIR ROGER IN TOWN. The motto of this essay is, "In our age a most rare thing is simplicity." Compare with this essay the Christmas stories in Irving's *Sketch-Book*.

XXII. SIR ROGER IN WESTMINSTER ABBEY. A visit to Westminster Abbey is a test of a man's character and attainments: he sees just what he is qualified to see by experience and reading. Compare Addison's account in *Spectator*, No. 26, and Irving's "Westminster Abbey" in *The Sketch-Book*. Note by comparison what Sir Roger sees and what he does not see; his limitations will thus become clear.

XXIII. SIR ROGER AT THE THEATER. The charmingly ignorant and naïve way in which Sir Roger is made to expose himself shows Addison's humor at its best. Point out particularly noteworthy passages.

XXIV. WILL HONEYCOMB'S LOVE-MAKING. Explain how the essential sincerity of Sir Roger's character is brought out by contrasting his love affair with the love affair of Will Honeycomb. Is Will's boasted knowledge of the "female world" consistent with his actual success in love-making?

XXVI. THE DEATH OF SIR ROGER DE COVERLEY. Sympathetic humor like Addison's is not far removed from pathos; indeed the two often blend. What in this essay is both humorous and pathetic?

TOPICS FOR ESSAYS AND REPORTS

1 The Character of Sir Roger de Coverley illustrated from the Essays.

2. London Life in the Time of Addison.

3. The London Coffee-houses.

4. The De Coverley Papers as "A Forerunner of the Novel of Real Life."

5. Peculiarities of Addison's Humor.
6. A Typical Character of Modern Life.
7. Sir Roger's Love Affairs.

THE SKETCH-BOOK

Irving's kinship to Addison is plain. At the very outset, the likeness between *The Author's Account of Himself* and *The Spectator's Account of Himself* shows Addison to have been Irving's model. The titles are alike; the method identical; the style similar. And this is not a unique illustration; examples abound. The Christmas series inevitably recalls the De Coverley set. The Squire, for instance, is only a variation of Sir Roger; Master Simon, of Will Wimble. Essays like *The Wife* repeat Addison's characteristic method of placing a simple story in a framework of moral reflections. Throughout the essay there is the same humorous moralizing point of view.

Yet Irving was not a slavish borrower. He wrote, to be sure, the same kind of discursive essay, he used the same rhetorical methods, he cultivated the same humorous, moralizing tone; but he had his own marked individuality, he looked upon life with his own personal likes and dislikes, and he developed a literary charm quite his own. In the first place, his interests were different. Addison was brought up in the artificial society of London, and his interests were largely confined to city life. Irving was brought up in a new civilization, largely free from city conventions and near to wild nature. He was fond of the country and wrote with sympathy on rural subjects. Then, too, the century which had elapsed since Addison's time had greatly changed general intellectual interests. The love of romance had revived. A new delight in medieval manners and customs had developed. Mystery and superstition had returned to charm

the imagination. Irving's temperament was romantic; it permeated his work with a quaintness and mystery and superstitious charm, which Addison studiously avoided. Addison was a keener observer, perhaps a more judicious critic than Irving; but he avoided what Irving particularly cultivated, sympathy and sentiment.

NOTES AND SUGGESTIONS

I. THE AUTHOR'S ACCOUNT OF HIMSELF. Compare in detail the sketch of Addison at the beginning of *The Sir Roger de Coverley Papers*. How do the two papers show the different interests of the two men? Cite passages to indicate Irving's dreamy, romantic attitude. What passages are humorous? How so? Write two or three paragraphs about New York City in Irving's time. What is the double function of the first sentence of paragraph 2? Some writers are so careful of paragraph structure that a clear idea of the thought may be had by reading the first and last sentence of each paragraph. Is that true of this essay?

II. THE VOYAGE. Cite passages which show Irving's active imagination. In description, does he make a picture merely or explain the effect the scene has upon him? Cite passages. Compare the captain's simple graphic story with the similar episode more elaborately developed in *The English Mail Coach* by De Quincey. What do you consider the peculiar excellence of each? Where does Irving show emotional sympathy? Where is contrast effectively used?

III. ROSCOE. Select a few adjectives which you think best describe Mr. Roscoe. Do you agree with Irving when he says: "I could not pity him as I heard some rich men do. I consider him above the reach of pity." Find an allusion

to the Bible. Are there any passages where the use of figures of speech makes the idea particularly vivid?

IV. THE WIFE. Wherein is this theme treated in the manner of Addison? How does it differ from a story in a modern magazine?

V. RIP VAN WINKLE. Divide the story into three main divisions. Are the facts in one division chosen with reference to the other divisions? Does the introductory division seem too long? What does it tell us of Rip's character as displayed in his relations to his home, to his farm, and to his neighbors? What are the most important dramatic situations in the story? By what means is the dramatic effect of Rip's return made strong? Look up in the *Century* or *Oxford Dictionary* all the words and phrases not thoroughly understood; e.g., "rubicund portrait," "talking listlessly," "termagant wife," "impending cliffs," "uttering clouds of tobacco smoke instead of idle speeches."

Begin a collection of terse, wise sayings resembling proverbs: e.g.,

"A tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use."

Gather information about Diedrich Knickerbocker from the histories of American literature, and write a character sketch of him, imitating the style of Irving.

VI. ENGLISH WRITERS ON AMERICA. Make a topic sentence for each of the paragraphs. Do these sentences show the essay to have a careful, progressive plan? Does Irving practice his own preaching? Write a short account of the feeling between England and the United States since Irving's time.

VII. RURAL LIFE IN ENGLAND. Compare the attitude of Irving toward city and country life with that of Addison.

Write an article or arrange a debate on the advantages and disadvantages of country and city life. Point out some of the present tendencies in America to dignify and elevate country life. Can it be said of America as of England, "The very laborer, with his thatched cottage and narrow slip of ground, attends to their embellishment"? What English poets of the nineteenth century best exemplify "the rural feeling that runs through British literature"? Bring to class some of the best examples.

VIII. THE BROKEN HEART. What is the effect of the figurative language? Identify the quotations (see Bartlett's *Familiar Quotations*). What is the rhetorical objection to the following sentence: "When every worldly maxim arrayed itself against him; when blasted in fortune and disgrace and danger darkened around his name, she loved him the more ardently for his very suffering"? Mention other poems by Moore.

IX. THE ART OF BOOK-MAKING. Analyze the humor. To what extent is it in the thought? To what extent in the expression? Explain clearly your idea of plagiarism and of originality. Compare the following from Lowell:

"They [the poets] import their raw material from any and everywhere, and the question at last comes down to this — whether an author have original force enough to assimilate all he has acquired, or that be so overmastering as to assimilate *him*. If the poet turn out the stronger, we allow him to help himself from other people with wonderful equanimity."

Show how this applies especially to Shakespeare as a borrower.

X. THE ROYAL POET. Does Irving emphasize the strong passion or the delicate sentiment of James? Try to explain why you like or dislike this essay.

XI. THE COUNTRY CHURCH. A study in contrast. Are

Irving's remarks on "the unpretending great and the arrogant little" sensible and true?

XII. THE WIDOW AND HER SON. Is Irving's pathos delicate and sincere? Irving never leaves a story or scene to make its own effect; he always explains the effect upon himself. Is this a fault in his art?

XIII. THE BOAR'S HEAD TAVERN, EASTCHEAP. Read in this connection the tavern scenes in Shakespeare's *Henry IV*. Explain the satire on the Shakespearean scholar. Read the essay with a map of London before you (see Baedeker's *London and its Environs*). Look up such references as:

(a) "The Great Fire of London." (See Pepys's *Diary*.)

(b) "The Cock Lane Ghost." (See *Harper's Magazine*, August, 1893, and Hare's *Walks in London*, Vol. I, pp. 204 ff.)

(c) "Knights of the Round Table and the Long-sought Sangrael." (See Malory's *Morte d'Arthur* and Tennyson's *Idylls of the King*.)

XIV. THE MUTABILITY OF LITERATURE. State briefly the theme. Explain the method used to make the subject interesting.

XV. RURAL FUNERALS. An example of Irving's delicate and sympathetic appreciation. Indicate other examples.

XVI. THE INN KITCHEN. Would this scene be more vivid in a picture? Is there anything in the description which could not be painted so effectively as it is described?

XVII. THE SPECTER BRIDEGROOM. How is the introductory material on character and setting made interesting? Is the interest in character as important as the story interest? To what extent is the story dramatically developed?

XVIII. WESTMINSTER ABBEY. Consult the plan of Westminster Abbey in Baedeker's *London and its Environs*. Compare Addison's "Westminster Abbey" in *Spectator*, No. 26,

and test the character and attainments of the two authors by what they see of interest. Do you notice any difference in atmosphere between the two essays?

XIX. CHRISTMAS. This essay, being introductory to a group, consists of "general observations." The charm lies largely in the personality of Irving. His personal feelings are always prominent. Make notes for a character sketch of Irving to be written later.

XX. THE STAGE COACH. Make a short sketch of some familiar character or scene:

1. The American Commercial Traveler.
2. The American Country Hotel.
3. When the Overland Train passes through a Frontier Town.
4. When an Ocean Liner makes Port.

Compare your work with Irving's. Look up in the *Oxford Dictionary* or the *Century Dictionary* words used with unusual meanings (*e.g.*, "mystery," "cattle").

XXI. CHRISTMAS EVE. A "narrative description." There is no connected story interest, no plot; only a series of descriptions bound together by a narrative thread which gives unity and effectiveness without destroying the distinctly descriptive interest. Contrast *The Specter Bridegroom*. Notice how the transition from one description to another is made and the point of view in each indicated. Look up the details of old Christmas celebrations in Strutt's *Sports and Pastimes of the People of England*. Explain the delicate irony of the description of Julia's attitude while the young officer is singing.

XXII. CHRISTMAS DAY. In the scene from the chamber window is there any method in the selection and ordering of the details? (Explain.) Is the essay objectionably discursive? Examine the adjectives and verbs in the description

of the singing of the choir, especially toward the end. Are they chosen for their descriptive power?

XXIII. THE CHRISTMAS DINNER. Contrast with the Coverley Papers. The interest in medieval life and manners, the love of legend and superstition, are characteristic of the early nineteenth century. (See the chapter on The Romantic Movement in Part II.)

XXIV. LONDON ANTIQUITIES AND LITTLE BRITAIN. Consult Baedeker's *London and its Environs* for a detail map of London and for information about the Inns of the Temple and Charterhouse. The Hall of the Middle Temple is preserved in practically the same condition as it was when Shakespeare's *Twelfth Night* was produced there in Shakespeare's lifetime. What famous literary men were educated at Charterhouse?

XXV. STRATFORD-ON-AVON. Explain the nature of Irving's interest in Stratford. Does it furnish any argument on the advantages of culture?

XXVI. TRAITS OF INDIAN CHARACTER AND PHILIP OF POKANOKET. Is this defense of the Indian prevailingly intellectual or emotional? What passages are distinctly logical? What passages emotional? Does the verdict of history support Irving's judgment?

XXVII. JOHN BULL. To what extent is this a description not so much of an Englishman as of the English nation, its form of government, the relation of the established church to the government, the question of reform, the foreign policy, etc.? Does Irving practice, here, what he preached in *English Writers on America*? Is this essay satirical or humorous? Make an outline for a similar essay on "Uncle Sam."

XXVIII. THE PRIDE OF THE VILLAGE. What is the difference between sentiment and sentimentality? Which is illustrated by this essay?

XXIX. THE ANGLER. Is there any excuse for the rambling method?

XXX. THE LEGEND OF SLEEPY HOLLOW. What makes the short descriptions of Ichabod so effective? Is there any principle of selection evident in the details of the picture of the Van Tassel farm? Explain. Write similar descriptions, avoiding words which have no descriptive value and keeping in mind "point of view" and "unity of impression."

How is the plot interest developed? Cite passages which prepare for future events. Explain Irving's attitude toward mystery and superstition. Compare the attitude of Hawthorne.

XXXI. L'ENVOY. What parts of Irving's work are the more interesting, the narrative or the descriptive; the humorous or the pathetic? Give reasons.

TOPICS FOR ESSAYS

1. A Character Sketch of Irving.
2. Irving's Attitude toward Mystery and Superstition.
3. Diedrich Knickerbocker.
4. Uncle Sam.
5. The Art of Fishing.
6. Old Christmas Sports and Pastimes.
7. Differences between Addison and Irving.
8. Sunday in America.
9. Ichabod Crane, A Portrait.
10. Rip Van Winkle's Wife.

(b) THE FORMAL ESSAY

By the beginning of the nineteenth century, the popularity and influence of the discursive essay had largely passed over to essays of a more formal kind. Such weekly periodicals as *The Tatler* and *The Spectator* had gradually developed into the great reviews, of which the most influential were *The Edin-*

burgh, *The Quarterly*, and *Blackwood's*. Francis Jeffrey and Christopher North (Professor John Wilson), the most influential contributors, cultivated more ambitious and systematic discussions in history, biography, and criticism. Macaulay's famous essays on Milton, Addison, Clive, and Warren Hastings appeared first in *The Edinburgh Review*. For this magazine also Macaulay wrote his essay on Croker's edition of Boswell's *Life of Johnson* (1831), to which Carlyle replied a few months later (1832) in an essay on the same subject written for *Frazer's Magazine*. Carlyle's *Essay on Burns* also appeared first in *The Edinburgh Review*.

Most of these essays were ostensibly book-reviews; but in reality they were independent treatises; not exhaustive perhaps, but systematic and comprehensive. Naturally, they lacked the personal confidential note which was the principal charm of Addison and Irving. Their aim was different. They were not intended to be read at the breakfast table or to while away an idle moment at night. The purpose was to give reliable information to active-minded readers on important subjects in history, biography, and literature. The interest lies largely in the importance of the ideas and in the clearness and force with which they are expressed. Such essays furnish us serious studies in narration and exposition.

THE LIFE OF JOHNSON

Macaulay's *Life of Johnson* belongs to the same type of essay as his articles for *The Edinburgh Review*, though it was written, not for a magazine, but as a special article for *The Encyclopædia Britannica*. As a piece of biographical writing it has a double interest: first, as a picture of Johnson and his time; second, as an example of Macaulay's literary methods.

It pictures Dr. Johnson as the most conspicuous literary

figure of the middle of the eighteenth century, a period of transition from reason to faith, from satire to romance, from downright fact to the imaginative and mysterious, from the intellectual to the emotional, from a literature supported by patronage to a literature supported by a wide reading public. Dr. Johnson was the last of the old school, a conservative who fought the new tendencies with great consistency. In religion he was orthodox, in politics he was high Tory. In literature, he defended the doctrines of Pope and the classical school. He came to London at a time the least promising for literary men. Government pensions and sinecure offices were no longer to be had for the asking. Less reliance, too, was now to be placed upon the patronage of great names. On the other hand, the reading public was not yet large enough for an author to depend for a livelihood upon the sale of his books. Upon Johnson fell all the hardships of the transition; but he fought his way manfully and became, in the end, the literary dictator of his age. He succeeded in checking for a time the rising spirit of romanticism, which, after his death (1784), passed rapidly to its climax in Scott, Wordsworth, Coleridge, and their followers. Macaulay's *Life of Johnson* gives a graphic picture of the man and his relation to the times. It may well be supplemented, however, by the essays of Macaulay and Carlyle on Boswell's *Life of Johnson* (Macmillan's Pocket Series) and by selections from Boswell's work itself.

A separate study may well be made of Macaulay's methods in structure and style. The *Life of Johnson* illustrates most of them: his power to classify and group his ideas into logical divisions even when the narrative method is employed; the unity, coherence, and emphasis of the paragraphs; the clear sentence structure, brilliant in balance and antithesis; the tendency to exaggerate in order to make an idea more

impressive; the wealth of specific detail, of historical and literary allusion, of apt illustration and comparison. It is never necessary to puzzle over what Macaulay means. No student should leave his essay without learning the secret of clearness in composition.

NOTES ON THE SUBJECT MATTER

PARAGRAPH 1. Compare the books which Johnson read at eighteen with books read nowadays by boys of that age. Would his method of reading be successful with most young men?

PARAGRAPH 3. In regard to the tradition that Johnson was "a gay and frolicsome fellow," he himself said long afterwards: "Ah, Sir, I was mad and violent. It was bitterness which they mistook for frolic. I was miserably poor, and I thought to fight my way by my literature and my wit; so I disregarded all power and authority." Does poverty and distress usually make people servile?

PARAGRAPH 10. This account of literature as a profession in Johnson's time and the more extended account in Macaulay's review of Boswell's *Life of Johnson* should be compared with Carlyle's account of the same subject. (See Schuyler's edition of Macaulay's *Life of Johnson* in Macmillan's Pocket Series, Appendix, pp. 126 ff. and 157 ff.) Which treatment is the more objective and historical? Which the more analytical, philosophical, and moralizing? As regards style, which writer has clearness and ease? Which has abruptness and strength? Give reasons for your answers.

PARAGRAPH 12. Is the description of Johnson's gluttony and rudeness amusing, revolting, or pitiful? Do you excuse him? Why, or why not?

PARAGRAPH 15. This account of Pope's treatment of

Johnson should be compared with what Macaulay says of Pope in the essay on Addison. There, Macaulay ascribes to Pope hardly any redeeming qualities.

PARAGRAPH 16. Compare Schuyler's edition of Macaulay's *Life of Johnson*, pp. 130-134. More details may be had from Johnson's *Life of Savage*. Write a short essay on "Grub Street," or "The Bohemian Life of Authors in Johnson's Time."

PARAGRAPH 22. Compare Goldsmith's sketch of Garrick in *Retaliation*:

"Here lies David Garrick, describe him who can,
An abridgment of all that was pleasant in man;
As an actor, confess'd without rival to shine,
As a wit, if not first, in the very first line:
Yet, with talents like these, and an excellent heart
The man had his failings, a dupe to his art.
Like an ill-judging beauty, his colors he spread,
And beplastered with rouge his own natural red.
On the stage he was natural, simple, affecting;
'Twas only when he was off he was acting.
With no reason on earth to go out of his way,
He turned and he varied full ten times a day.

* * * * *

He cast off his friends, as a huntsman his pack,
For he knew when he pleased he could whistle them back.
Of praise a mere glutton, he swallow'd what came,
And the puff of a dunce he mistook it for fame;
Till, his relish grown callous almost to disease,
Who pepper'd the highest was surest to please."

PARAGRAPH 26. Do you have more sympathy for Johnson's devotion to his "silly affected" wife than Macaulay seems to have?

PARAGRAPH 27. The famous passage which moved

Horne Tooke so deeply shows Johnson's style at its best. It is as follows :

"In this work, when it shall be found that much is omitted, let it not be forgotten that much likewise is performed; and though no book was ever spared out of tenderness to the author, and the world is little solicitous to know whence proceeded the faults of that which it condemns; yet it may gratify curiosity to inform it that the English Dictionary was written with little assistance of the learned, and without any patronage of the great; not in the soft obscurities of retirement, or under the shelter of academic bowers, but amidst inconvenience and distraction, in sickness and in sorrow. It may repress the triumph of malignant criticism to observe, that if our language is not here fully displayed, I have only failed in an attempt which no human powers have hitherto completed. If the lexicons of ancient tongues, now immutably fixed, and comprised in a few volumes, be yet, after the toil of successive ages, inadequate and delusive; if the aggregated knowledge and co-operating diligence of the Italian academicians did not secure them from the censure of Beni; if the embodied critics of France, when fifty years had been spent upon their work, were obliged to change its economy, and give their second edition another form, I may surely be contented without the praise of perfection, which, if I obtain, in this gloom of solitude, what could it avail me? I have protracted my work till most of those whom I wished to please have sunk into the grave, and success and miscarriage are empty sounds; I therefore dismiss it with frigid tranquillity, having little to fear or hope from censure or from praise."

PARAGRAPH 28. Some of the definitions in Johnson's *Dictionary* are highly facetious, *e.g.* :

"*Oats*: a grain which in England is generally given to horses, but in Scotland supports the people."

"*Pension*: pay given to a state hireling to betray his country."

Johnson himself afterwards accepted a government pension.

The statement that English as Johnson wrote it was scarcely a Teutonic language is a characteristic exaggeration. In the preface to the *Dictionary*, seventy-two per cent of the words are of Teutonic origin.

PARAGRAPH 37. Would Johnson have considered it as important for an editor of Shakespeare to know Fletcher, as for an editor of Sophocles to know Æschylus?

PARAGRAPH 38. The following is Goldsmith's characterization of Reynolds and Burke :

"Here Reynolds is laid, and, to tell you my mind,
He has not left a wiser or better behind ;
His pencil was striking, resistless, and grand,
His manners were gentle, complying, and bland :
Still born to improve us in every part,
His pencil our faces, his manners our heart.
To coxcombs averse, yet most civilly steering,
When they judged without skill, he was still hard of hearing ;
When they talked of their Raphaels, Correggios, and stuff
He shifted his trumpet, and only took snuff."

"Here lies our good Edmund, whose genius was such,
We scarcely can praise it or blame it too much ;
Who, born for the universe, narrow'd his mind,
And to party gave up what was meant for mankind.
Though fraught with all learning, yet straining his throat,
To persuade Tommy Townsend to lend him a vote :
Who, too deep for his hearers, still went on refining,
And thought of convincing, while they thought of dining.
Though equal to all things, for all things unfit ;
Too nice for a statesman, too proud for a wit ;
For a patriot, too cool : for a drudge disobedient ;
And too fond of the *right*, to pursue the *expedient*.
In short, 'twas his fate, unemployed or in place, sir,
To eat mutton cold, and cut blocks with a razor."

PARAGRAPH 42. Is it true "that the place of books in the public estimation is fixed, not by what is written about them but by what is written in them"? (Compare expensive modern advertising.)

PARAGRAPH 50. Johnson's prayer is as follows:

"Almighty God, Father of all mercy, help me by thy grace, that I may, with humble and sincere thankfulness, remember the comforts and conveniences which I have enjoyed in this place; and that I may resign them with holy submission, equally trusting in thy protection when thou givest and when thou takest away. Have mercy upon me, O Lord, have mercy upon me. To thy fatherly protection, O Lord, I commend this family. Bless, guide, and defend them, that they may so pass through the world, as finally to enjoy thy everlasting happiness, for Jesus Christ's sake. Amen."

NOTES ON STRUCTURE AND STYLE

PARAGRAPH 1. Note Macaulay's method in explaining Johnson's characteristics: first, the classification into physical, intellectual, and moral, followed by three clauses, specific in their nature, referring to the three divisions in turn; secondly, a detailed and graphic explanation of each of the first two in order. Which has the more space devoted to it? Is that proportion the best? Why?

PARAGRAPH 3. Analyze the paragraph structure. Its subject is Johnson at Oxford. The topic might be phrased, "Three things are remarkable about Johnson in his Oxford days: his poverty, his reckless and unmanageable spirit, his intellectual ascendancy." These three points are developed in turn by specific examples, illustrations, and details. Look up the various methods of paragraph development in Scott and Denney's *Paragraph Writing* or in some similar text-book.

PARAGRAPH 5. The first sentence introduces one of the

large divisions of the essay, *the period of poverty and struggle*. The other large division, *the period of competency and dictatorship*, is introduced in paragraph 34 with the words: "By such exertions as have been described, Johnson supported himself till the year 1762. In that year, a great change in his circumstances took place." Is the idea of poverty and struggle kept in mind throughout the division?

In paragraph 5, point out sharp contrasts and antitheses. Where is the thought emphasized by the use of striking specific examples?

PARAGRAPH 6. Point out how the first sentence is both transitional and introductory. Find other examples.

PARAGRAPH 7. Entire sentences are often in contrast; *e.g.*, sentences 3 and 4.

PARAGRAPH 10. Explain how the thought in the first half of the paragraph is held together by contrasted sentences followed by a striking balanced sentence.

PARAGRAPH 12. Cite further examples of balance and antithesis.

PARAGRAPH 13. Be on your guard against extravagant statements where truth is sacrificed to rhetoric; *e.g.*,

"Laud, a poor creature who never did, said, or wrote anything indicating more than the ordinary capacity of an old woman, was (to Johnson) a prodigy of parts and learning over whose tomb Art and Genius still continued to weep."

PARAGRAPH 22. What method of paragraph development is here illustrated?

PARAGRAPHS 23-25. Analyze this group of paragraphs. The first is introductory; the second treats the effect of *The Rambler* on a few prominent men; the third explains the effect on the public. The order is in harmony with the narrative plan of the essay.

PARAGRAPHS 31-33. Analyze this group of paragraphs on *Rasselas*. Make a topic sentence for each paragraph, and explain the methods of development.

PARAGRAPH 36. Comment on the beginning and the end. How are the parts of the paragraph balanced? The incident of the Cock Lane Ghost is admirably condensed and subordinated to the purpose of the paragraph.

PARAGRAPH 39. What characteristics of Macaulay are here illustrated?

PARAGRAPH 40. Criticise this paragraph. Is it too long? Has it unity? If it were divided, where should the division be made?

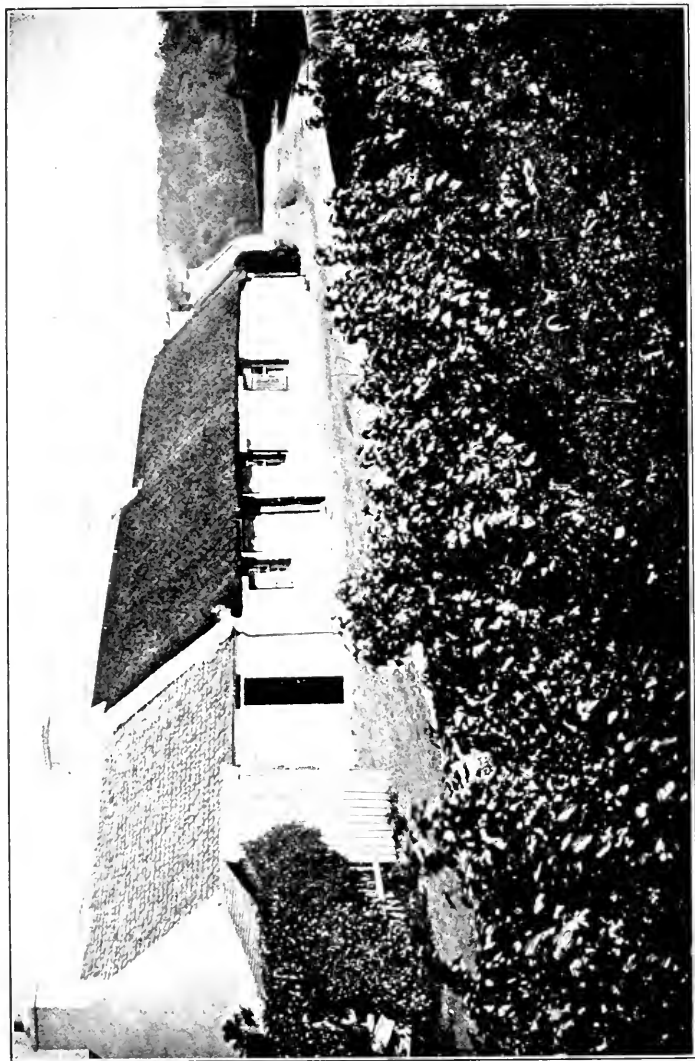
PARAGRAPH 50. An example of a brilliant narrative passage skillfully subordinated to the purpose of the paragraph.

TOPICS FOR ESSAYS AND REPORTS

1. Conditions of Authorship in Johnson's Time.
2. Grub Street.
3. Johnson's Style as a Writer and as a Conversationalist.
4. The Origin, Nature, and Membership of the Literary Club.
5. A Comparison of Macaulay's Estimate of Boswell with Carlyle's Estimate.
6. Macaulay's Exaggerations.
7. The Principal Characteristics of Macaulay's Style.
8. Johnson's Peculiarities.
9. Johnson and Garrick.
10. Johnson and his Wife.

THE ESSAY ON BURNS

Carlyle had very clear ideas of what a biography ought to be. His idea was not to present objectively the events of a man's life against the background of his age, nor yet to give a "detached catalogue of his several supposed attributes, virtues, and vices." A good biography penetrates



THE BIRTHPLACE OF BURNS.



to the "inward springs and relations of character." At the same time, it presents not a mere catalogue of virtues and vices, but a living, acting person. The virtues and vices must be so related, and their united significance so explained, as to reveal the real person to whom they belong as a unique individual, living the common life, struggling with his surroundings, influenced by his circumstances, and, in turn, molding his circumstances to definite ends. The main purpose of reading Carlyle's essay, therefore, is to realize Burns. "Never," says Phillips Brooks, "lay down a biography until the man is a living, breathing, acting person. Then you may close and lose and forget the book; the man is yours forever."

In the study of *The Essay on Burns*, however, it is not enough to realize the personality of Burns only. A study should be made of Carlyle also; of his character and of the literary style which was the result of his character. The essay shows Carlyle's sincerity, his vigor of mind, his hatred of affectation, his sturdy common sense, his manly religion — a religion not of sentiment merely, but also of good works. And these qualities express themselves in a vigorous graphic style; not grotesque and eccentric as in Carlyle's later work, but often abrupt and startling; sometimes without the graces of style, but never without dynamic qualities. His style, like his character, is sincere, robust, direct, manly.

SUGGESTIONS FOR THE FIRST READING

PARAGRAPHS 1-5. *Introduction.* Carlyle's idea of what a biography ought to be gives the key to his criticism of earlier biographies of Burns and furnishes a test by which to judge Carlyle's own work. Why does he think it well to have many biographies of great men?

PARAGRAPHS 6-9. *A general sketch of Burns.* The con-

tention that the educated man has great advantages as a poet over the uneducated man should be compared with Macaulay's statement of the contrary in his *Essay on Milton* (paragraphs 10-18). Determine whether you agree with Macaulay or with Carlyle.

Carlyle says, "Criticism, it is sometimes thought, should be a cold business; we are not so sure of this." Explain your idea of criticism. Is Carlyle a cold critic? Cite passages to support your answer. Does Carlyle overexalt the worth of poets? Is it worthier to be a poet than to be a "captain of industry"?

Carlyle is interested in Burns "not chiefly as a poet, but as a man." This is the keynote of the essay. Read *To a Mountain Daisy*, *To a Mouse*, and *Winter*, and observe whether the poems illustrate Carlyle's point.

PARAGRAPHS 10-38. *Estimate of Burns as a poet.* Carlyle's method in this division is to give a general estimate of Burns's poetry, and then to enumerate particular characteristics.

(1) Sincerity. Be sure to get Carlyle's full meaning. What other poets with whom you are familiar are remarkable for sincerity? From this discussion what do we learn of Carlyle's character?

(2) Poetic feeling, which exalts even the commonplace. Explain in your own words what Carlyle means.

(3) Intellectual vigor, expressing itself in keenness of vision and conciseness of language. Study the examples until you see how they explain Carlyle's point. Explain the point of the comparison of Burns with Homer, Defoe, and Richardson.

(4) Fineness of intellect. How does Carlyle make this point clear?

(5) Keeness of feeling. Explain exactly what is meant

by this. Is the union of strong intellect and strong emotion a common or an uncommon endowment? Cite examples.

Whenever a poem is quoted, read the entire poem. Explain how *Scots wha hae wi' Wallace bled* and *Macpherson's Farewell* show "inverted love." Is Carlyle's estimate of *Tam o' Shanter* just? Did Burns intend to make it tragic? Had it been tragic, would it have ceased to be humorous?

After ascertaining exactly Carlyle's idea of the excellence of the songs, read the songs aloud to see if they bear out Carlyle's opinion of them. Make a clear statement of the two points in regard to Burns's influence.

PARAGRAPHS 39-62. *Burns's life.* The discussion of Burns's life, like the discussion of his poetic nature, begins with a general statement and proceeds to details. How far is Carlyle right in thinking contentment and happiness are to be found not so much in one's circumstances as in one's character? Is the attitude toward life which is here attributed to Burns, peculiar to youth? Explain Carlyle's idea of a "fully unfolded man." Explain the meaning of the lines beginning "Manhood begins when we have in any way made truce with necessity." Do you agree with Carlyle that in the final crisis of Burns's life there were for him only the "three gates of deliverance" here mentioned?

PARAGRAPHS 63-76. *The weakness of Burns.* Wherein lay the real cause of Burns's failure? Did Carlyle's own experience help him in discussing the struggle of a high soul in the endeavor to overcome adverse circumstances, to find the one thing for which it is fitted, and to pursue that with an ardent unity of purpose? (See Gore's edition of *The Essay on Burns*, Pocket Series, Introduction, pp. xix, xx.)

What is the comparison of Burns and Byron intended to show? Is it true that Burns had no religion? See *The*

Cotter's Saturday Night. Burns wrote to Mrs. Dunlop in 1788:

"Some things in your late letters hurt me; not that *you say them*; but that *you mistake me*. Religion, my honored madam, has not only been all my life my chief dependence, but my dearest enjoyment, I have, indeed, been the luckless victim of wayward follies; but, alas! I have ever been 'more fool than knave.' A mathematician without religion is a probable character; an irreligious poet is a monster."

Before this he had written:

"O thou great unknown Power! Thou Almighty God! who hast lighted up reason in my breast, and blessed me with immortality! I have frequently wandered from that order and regularity necessary for the perfection of thy works, yet thou hast never left me nor forsaken me!"

This is certainly religious sentiment; but, to Carlyle, religion was not a sentiment, but a life. Unless religious feeling found expression in righteous living, it was not religion to Carlyle. How far was he right? Why are the Scotch, as a rule, religious? Why have they produced so many theologians? Name some.

SUGGESTIONS FOR THE SECOND READING

PARAGRAPHS 1-5. *Introduction*. What are the reasons for calling this a model introduction? State the topic of each paragraph and test the paragraph unity. Explain how the following analysis applies to paragraph 2: (1) introduction, (2) the topic stated, (3) the topic repeated, (4) the topic explained by extended comparison, (5) summary.

PARAGRAPHS 6-9. *General estimate of Burns*. Paragraph 6 states and explains the topic of this group of paragraphs. What is that topic? The theme is approached from a

negative standpoint, then affirmatively stated, and finally explained and limited by the use of metaphor and extended comparison: Burns was no "nine days' wonder" (negative aspect), but a true British poet and one of the most considerable men of the eighteenth century (positive statement), considering where and how he worked (limitation). This natural sequence gives coherence to the paragraph. The terse and picturesque sentence at the end gives the paragraph emphasis. Paragraphs 7, 8, and 9 develop the topic in detail, giving reasons for the imperfection and small extent of Burns's poetry, pointing out the tragic circumstances of his life, and explaining in detail his relation to nature and to his fellowmen. The whole group is bound together by the idea that Burns was a great gift of Nature to the world, but that the world knew him not and received him not.

Show the logical development of paragraph 9: topic, repetition, first aspect with illustrations, second aspect from different points of view, conclusion.

PARAGRAPHS 10-38. *Burns as a poet.* This division might be briefly summarized as follows: "Although Burns's poems are but broken glimpses of his genius, they reveal rare poetic excellencies, sincerity, fineness of intellect, keenness of feeling. His best work is not *Tam o' Shanter*, but *The Jolly Beggars* and the songs; especially the songs. His influence has been profound upon the thoughts and feelings of many men. He helped to give individuality to British, and particularly to Scottish literature." Develop this summary into a detailed outline with headings and sub-headings, showing also introduction, discussion, conclusion.

Analyze an occasional paragraph, stating the topic sentence, and explaining the methods of development (*e.g.*,

paragraphs 11, 12, 15, 17, 28). Study also paragraph coherence. Do the sentences follow each other in a natural order? Are they joined together by connecting words, or by parallel structure? Does the sentence begin with the words which are most closely connected in thought with the preceding sentence and end with words which naturally lead to what follows? All these methods, for instance, are illustrated in paragraph 11. Show how; and point out further illustrations in other paragraphs.

PARAGRAPH 33. Examine the sentences. Are any of them incomplete? Do any of them have clauses coördinate in thought but not coördinate in form? (Compare Macaulay's sentences.) What effect does this have upon the style? To what extent is the language figurative?

PARAGRAPH 34. Are the sentences prevailingly loose or periodic? What effect does this have upon the style? Comment on the use of capitals.

PARAGRAPH 35. Is sentence 3 simple, complex, or compound? Is it loose or periodic? Has it unity? What is the subject of "was not wonderful"? Parse "as" in the last clause. Study various sentences from the point of view of syntax.

PARAGRAPH 36. Indicate the connecting words which bind the sentences together.

PARAGRAPH 37. Carlyle says of his own sentences that they do not "stand straight on their legs," but "sprawl over the page." Find examples in this and in other paragraphs. This characteristic is more striking in other works by Carlyle, *e.g.*, *Sartor Resartus* and *The French Revolution*.

PARAGRAPH 38. Is the imagery anywhere startling?

PARAGRAPHS 39-62. *Burns as a man*. Make a brief summary of this division. Analyze some of the paragraphs.

PARAGRAPH 39. Are the words general or specific? Ab-

abstract or concrete? Literal or figurative? What is the effect?

PARAGRAPHS 40-52. Distinguish between the style of Carlyle and the style of the quotations, especially in regard to diction.

PARAGRAPH 53. Point out examples of metaphor, personification, and other figures of speech.

PARAGRAPH 55. Explain the Biblical allusion. Give further evidence that Carlyle, like every other Scotchman, knew his Bible. (See paragraphs 64, 65.)

PARAGRAPHS 56-58. From what sources does Carlyle draw his imagery? Find examples of words coined by Carlyle.

PARAGRAPH 61. Is the sentence structure symmetrical? What effect does the frequent use of the exclamatory sentence have upon Carlyle's style?

PARAGRAPHS 63-76. *Final estimate of Burns and plea.* Summarize Carlyle's final estimate. Is the thought methodically developed? How is the topic of paragraph 64 developed? Is there any digression from the theme? Find allusions to Shakespeare and the Bible.

TOPICS FOR ESSAYS AND REPORTS

1. Carlyle's Ideas of Biography.
2. The Character of Carlyle.
3. The Style of Carlyle compared with the Style of Macaulay.
4. Carlyle's Estimate of *Tam o' Shanter*.
5. The Life of Carlyle.
6. How to analyze a Paragraph.
7. Burns in Edinburgh.
8. Why Burns's Poems are Popular.
9. Would a College Education have made Burns a Greater Poet?

CHAPTER V

THE PUBLIC ADDRESS

PERHAPS no other form of literature is more closely related to life than the public address. Its subjects are drawn from great public questions which press upon a nation for solution, or arise out of occasions which commemorate events of deep popular significance. Philosophical discussions, literary and scientific treatises, become orations only when they appeal to wide interests and are connected with the popular life. The purpose of the oration is not to explain truth to scholars and specialists, not to please the cultured man of leisure; it is to bring truth home to the mind and heart of the community and to make ideas and ideals prevail in active life. Moreover the appeal is direct, personal, intimate. Man speaks directly to man without the intervention of the printed page. The tones of the voice, the flash of the eye, the expression of the face, the bearing and the gesture, all combine to make the appeal direct and vital. The whole man speaks to the whole man: reason prevails with reason; feeling arouses feeling; will stimulates will. Intense convictions, high moral endowments, clearness, force; earnestness — these are the tests. As Webster himself phrased it:

“The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object — this, this is eloquence.”

There are two principal forms of public address, the argumentative and the expository. When a thesis is to be established, a proposition to be proved, a specific course of action to be entered upon or avoided, the address is argumentative. When an event is to be commemorated, a life estimated, the meaning of an occasion impressed, the address becomes expository. Burke's speech on conciliation with America is argumentative; it seeks to prove a proposition. Webster's address on the battle of Bunker Hill is expository; it expounds a theme. Both persuade to action: but one urges directly the reasons for specific acts; the other seeks indirectly to arouse patriotism and raise the ideals of public life.

(a) **THE ARGUMENTATIVE ADDRESS**

In introducing his discussion, the skillful argumentative speaker explains what is necessary of the origin and history of the controversy and, by setting aside from the mass of conflicting opinion whatever is admitted or irrelevant, narrows the question to one or more special issues. The discussion proper seeks to prove or disprove the special issues by the twofold process of argumentation, stating the facts and explaining the meaning of the facts, presenting the evidence and drawing the logical inferences from the evidence. The conclusion contains the summary of the argument, its application, and the final emotional appeal. This is all admirably illustrated in Burke's speech on conciliation. He points out what both sides admit; *i.e.*, (1) that conciliation is a possible method of procedure, (2) that the grievances of the colonists are not wholly unfounded, and (3) that the proposals for peace ought to come from England. These need not be argued. He further narrows the issue by insisting that the question is not of principle but of policy. It is not a question of whether the parliament has the right to tax America, but

of whether it is wise to do so under existing circumstances. Admitting, for the sake of argument, the right to tax, is it, after all, expedient? This, says Burke, is the real question at issue. The argument then proceeds in two main divisions: (1) an argument on the general expediency of concession, and (2) an argument on particular concessions embodied in specific resolutions. The address closes with an appeal to patriotic emotions.

SPEECH ON CONCILIATION WITH AMERICA

Burke does not dwell upon the origin and history of the question, for that was well-known to all his hearers. The modern reader, however, needs a preface. The following historical summary by John Fiske explains the situation in parliament at the time the speech was delivered:

“The principle that people must not be taxed except by their representatives has been to some extent recognized in England for five hundred years, and it was really the fundamental principle of English liberty, but it was only very imperfectly that it had been put into practice. In the eighteenth century the House of Commons was very far from being a body that fairly represented the people of Great Britain. For a long time there had been no change in the distribution of seats, and meanwhile the population had been increasing very differently in different parts of the kingdom. Thus cities which had grown up in recent times, such as Sheffield and Manchester, had no representatives in Parliament, while many little boroughs with a handful of inhabitants had their representatives. Some such boroughs had been granted representation by Henry VIII in order to create a majority for his measures in the House of Commons. Others were simply petty towns that had dwindled away, somewhat as the mountain villages of New England have dwindled since the introduction of railroads. The famous Old Sarum had members in Parliament long after it had ceased to have any inhabitants. Seats for these rotten boroughs, as they were called, were simply bought

and sold. Political life in England was exceedingly corrupt ; some of the best statesmen indulged in wholesale bribery as if it were the most innocent thing in the world. The country was really governed by a few great families, some of whose members sat in the House of Lords and others in the House of Commons. Their measures were often noble and patriotic in the highest degree, but when bribery and corruption seemed necessary for carrying them, such means were employed without scruple.

“When George III came to the throne in 1760, the great families which had thus governed England for half a century belonged to the party known as Old Whigs. Under their rule the power of the crown had been reduced to insignificance, and the modern system of cabinet government by a responsible ministry had begun to grow up. The Tory families during this period had been very unpopular because of their sympathy with the Stuart pretenders, who had twice attempted to seize the crown and given the country a brief taste of civil war. By 1760 the Tories saw that the cause of the Stuarts was hopeless, and so they were inclined to transfer their affections to the new king. George III was a young man of narrow intelligence and poor education, but he entertained very strong opinions as to the importance of his kingly office. He meant to make himself a real king, like the king of France or the king of Spain. He was determined to break down the power of the Old Whigs, and the system of cabinet government, and, as the Old Whigs had been growing unpopular, it seemed quite possible, with the aid of the Tories, to accomplish this. George was quite decorous in behavior, and, although subject to fits of insanity which became more troublesome in his later years, he had a fairly good head for business. Industrious as a beaver and obstinate as a mule, he was an adept in political trickery. In the corrupt use of patronage he showed himself able to beat the Old Whigs at their own game, and with the aid of the Tories he might well believe himself capable of reviving for his own benefit the lost power of the crown.

“Besides these two parties a third had been for some time growing up, which was in some essential points opposed to both of them. This third party was that of the New Whigs. They wished to reform

the representation in Parliament in such wise as to disfranchise the rotten boroughs and give representatives to great towns like Leeds and Manchester. They held that it was contrary to the principles of English liberty that the inhabitants of such great towns should be obliged to pay taxes in pursuance of laws which they had no share in making. The leader of the New Whigs was the greatest Englishman of the eighteenth century, the elder William Pitt, now about to pass into the House of Lords as Earl of Chatham. Their leader next in importance, William Petty, Earl of Shelburne, was in 1765 a young man of eight-and-twenty, and afterward came to be known as one of the most learned and sagacious statesmen of his time. These men were the forerunners of the great liberal leaders of the nineteenth century, such men as Russell and Cobden and Gladstone. Their first decisive and overwhelming victory was the passage of Lord John Russell's Reform Bill in 1832, but the agitation for reform was begun by William Pitt in 1745, and his famous son came very near winning the victory on that question in 1782.

"Now this question of Parliamentary reform was intimately related to the question of taxing the American colonies. From some points of view they might be considered one and the same question. At a meeting of Presbyterian ministers in Philadelphia, it was pertinently asked, 'Have two men chosen to represent a poor English borough that has sold its votes to the highest bidder any pretence to say that they represent Virginia or Pennsylvania? And have four hundred such fellows a right to take our liberties?' In Parliament, on the other hand, as well as at London dinner tables, and in newspapers and pamphlets, it was repeatedly urged that the Americans need not make so much fuss about being taxed without being represented, for in that respect they were no worse off than the people of Sheffield or Birmingham. To this James Otis replied: 'Don't talk to us any more about those towns, for we are tired of such a flimsy argument. If they are not represented, they ought to be'; and by the New Whigs this retort was greeted with applause.

"The opinions and aims of the three different parties were reflected in the long debate over the repeal of the Stamp Act. The Tories wanted to have the act continued and enforced, and such was the

wish of the king. Both sections of Whigs were in favor of repeal, but for very different reasons. Pitt and the New Whigs, being advocates of Parliamentary reform, came out flatly in support of the principle that there should be no taxation without representation. Edmund Burke and the Old Whigs, being opposed to Parliamentary reform and in favor of keeping things just as they were, could not adopt such an argument; and accordingly they based their condemnation of the Stamp Act upon grounds of pure expediency. They argued that it was not worth while, for the sake of a little increase of revenue, to irritate three million people and run the risk of getting drawn into a situation from which there would be no escape except in either retreating or fighting. There was much practical wisdom in this Old Whig argument, and it was the one which prevailed when Parliament repealed the Stamp Act and expressly stated that it did so only on grounds of expediency.

"There was one person, however, who was far from satisfied with this result, and that was George III. He was opposed to Parliamentary reform for much the same reason that the Old Whigs were opposed to it, because he felt that it threatened him with political ruin. The Old Whigs needed the rotten boroughs in order to maintain their own control over Parliament and the country. The king needed them because he felt himself able to wrest them from the Old Whigs by intrigue and corruption, and thus hoped to build up his own power. He believed, with good reason, that the suppression of the rotten boroughs and the granting of fair and equal representation would soon put a stronger curb upon the crown than ever. Accordingly, there were no men whom he dreaded and wished to put down so much as the New Whigs; and he felt that in the repeal of the Stamp Act, no matter on what ground, they had come altogether too near winning a victory. He felt that this outrageous doctrine that people must not be taxed except by their representatives needed to be sternly rebuked, and thus he found himself in the right sort of temper for picking a fresh quarrel with the Americans.

"In England the dignified and manly course of the Americans was generally greeted with applause by Whigs of whatever sort, except those who had come into the somewhat widening circle of 'the king's

friends.' The Old Whigs,—Burke, Fox, Conway, Savile, Lord John Cavendish, and the Duke of Richmond — and the New Whigs — Chatham, Shelburne, Camden, Dunning, Barré, and Beekford — steadily defended the Americans throughout the whole of the Revolutionary crisis, and the weight of the best intelligence in the country was certainly on their side. Could they have acted as a united body, could Burke and Fox have joined forces in harmony with Chatham and Shelburne, they might have thwarted the king and prevented the rupture with America. But George III profited by the hopeless division between these two Whig parties; and as the quarrel with America grew fiercer, he succeeded in arraying the national pride to some extent upon his side and against the Whigs. This made him feel stronger and stimulated his zeal against the Americans. He felt that if he could first crush Whig principles in America, he could then turn and crush them in England. In this he was correct, except that he miscalculated the strength of the Americans. It was the defeat of his schemes in America that insured their defeat in England. It is quite wrong and misleading, therefore, to remember the Revolutionary War as a struggle between the British people and the American people. It was a struggle between two hostile principles, each of which was represented in both countries. In winning the good fight our forefathers won a victory for England as well as for America. What was crushed was George III and the kind of despotism which he wished to fasten upon America in order that he might fasten it upon England. If the memory of George III deserves to be execrated, it is especially because he succeeded in giving to his own selfish struggle for power the appearance of a struggle between the people of England and the people of America; and in so doing he sowed seeds of enmity and distrust between two glorious nations that, for their own sakes and for the welfare of mankind, ought never for one moment be allowed to forget their brotherhood.”¹

¹ Fiske, *The War of Independence*, pp. 58-64, 69-70.

NOTES ON THE SUBJECT MATTER

PARAGRAPHS 1-14. Why does Burke dwell on his own knowledge of the subject and on his consistency throughout the changing ideas of parliament? Is his manner tactful or likely to arouse the prejudices of the House? To what extent is the origin of the question treated? Point out what is set aside as extraneous matter. Where is the special issue stated?

PARAGRAPHS 15-30. These paragraphs take up the argument drawn from conditions in America. Show the logical relations of the thought by filling out the following outline. Phrase each subheading as a reason for the heading under which it comes.

England should secure peace by conciliation, for

I. The conditions in America require this method, for

- A.
- B. for
 - 1.
 - 2. for
 - a*
 - b*
 - c*
 - 3.
 - 4.

Paragraphs 15 and 16 are devoted to population: one gives the statement of fact; the other, the logical conclusions to be drawn from the fact. This completes the twofold process of argument. The argument in paragraph 17 is the so-called argument from authority. Under what conditions is an argument from authority effective? Does Burke realize

this? Why is the second sentence of paragraph 19 introduced? What is the use of sentence 1, paragraph 23? Why does Burke devote so much time to the discussion of commerce? Why so little to agriculture?

PARAGRAPHS 32-35. This section illustrates *refutation*, *i.e.*, stating and answering the argument of the opposition. The argumentative process may be phrased as follows:

- II. The argument that force should be used because America is worth fighting for is untenable, for,
- A. Force is temporary.
 - B. It is uncertain.
 - C. It impairs the object.
 - D. We have no experience in favor of force.

PARAGRAPHS 36-44. The argument in this section is drawn from the temper and character of the Americans. Outline it under headings and subheadings, showing the logical relations of the material by making each subheading read as a reason for the heading under which it is placed. Is the love of liberty in America as strong now as it was in Burke's time? What forces are working against liberty now?

PARAGRAPHS 45-46. Fill out the following outline:

- IV. Coercion has been found unwise, for,
- A.
 - B.
 - C.

PARAGRAPHS 47-64. This section is an illustration of the argumentative method called "logical exclusion." This method consists of enumerating all the possible causes for a result or all the possible methods of procedure in a given case, and then proving them one by one to be impossible or in-

expedient, until only the one which the speaker favors is left. Burke mentions the three possible methods of proceeding against the colonies, proves two of them impracticable, and, therefore, insists that the third one, which he advocates, should be adopted. Fill out the following outline :

V. Of the three possible methods of dealing with America, removing the causes of the love of freedom, prosecuting it as criminal, and complying with it as necessary — the last is the only one possible, for,

A. It is difficult to remove the causes, for,

1.
 - a*
 - b*
2.
 - a*
 - b*
 - c*
 - d*
 - e*
 - f*

B. It is impolitic to prosecute the spirit as criminal, for

1.
2.
3.
4.

In discussing the impossibility of altering the temper and character of the colonists, why does Burke give more time to the question of slavery in the South than to any other of the five considerations? What, in general, is the weakness

of argument based on "logical exclusion"? Can you think of any other possible method of dealing with America?

PARAGRAPHS 65-67. Up to this point in the speech Burke has confined himself to the first of the two leading questions which he set out to consider, *i.e.*, whether England ought to concede. He now turns to the second question, *i.e.*, What should the concession be?

PARAGRAPHS 68-76. What is the exact difference between revenue acts and trade laws? Write out in your own words a statement of the inconsistency which Burke finds in the argument of his opponents on these two things.

PARAGRAPHS 77-87. This section continues the direct proof by showing that concession is in harmony with the genius of the English constitution, having been tried with success in four distinct cases after coercion had failed. A comparison is then made between these cases and the condition in America. Fix in mind the six points of similarity.

PARAGRAPHS 88-123. If Burke's analogies were applied completely, they would argue the granting of representation to the colonies, but Burke turns the argument in favor of the other method of procedure, *i.e.*, removing the obnoxious taxes. By both direct proof and refutation he shows that this is feasible and that it will be effective; and expresses his proposals from time to time in formal resolutions, six stating the situation and three repealing the obnoxious laws. Explain the sequence of these resolutions and show how, taken together, they present a progressive logical argument.

PARAGRAPHS 124-138. This section is devoted to refutation. There are five distinct points. Phrase them in brief clear sentences.

PARAGRAPHS 139-141. The speech closes with an appeal to patriotic emotions.

NOTES ON STRUCTURE AND STYLE

PARAGRAPHS 1-14. Indicate passages which contain an unusual number of words derived from foreign languages. What effect do they have upon the style? Is the style bookish or conversational? Is it stately and rhythmical, or quick and nervous? Rewrite paragraph 3, replacing the words of Latin derivation by words of Saxon origin. Study the exact meaning of words which seem to be employed in unusual senses, *e.g.*, "depending," "issue," "embarrassed" in paragraph 1; "comprehend," in paragraph 4; "sensible" in paragraph 14. Make a list of the twenty-five words which are least familiar and look up their derivation and meaning.

Burke is remarkable for felicitous phrases which stick in the memory: "I am not ambitious of ridicule — not absolutely a candidate for disgrace." More striking examples occur in paragraphs 30, 40, and 59. Make a collection of such phrases.

PARAGRAPHS 15-64. Study the coherence of paragraph 15 — the sequence, the use of connectives, the parallel structure, etc.

Sometimes a paragraph begins with the topic sentence, and the details follow. Sometimes the details come first and work up to the statement of the topic near the end. Compare, from this point of view, paragraphs 15 and 16. What is the purpose of sentence 1, paragraph 17?

Contrast paragraph 25 with those which immediately precede. This appeals to the emotions; the others appeal to the intellect. Point out wherein the language is figurative and explain the effect. What is the effect of the personal reference to Lord Bathurst?

Paragraph 36 is a paragraph of transition, one sen-

tence looking backward, the other forward. Find other transitional paragraphs.

Analyze paragraphs 37-44. Notice how paragraphs 37 and 44 bind the group together. Is there any reason for the order in which the paragraphs of the group appear? State the topic sentence of each and point out the methods of development. Which are most remarkable for unity; for coherence; for emphasis?

In paragraphs 52-64, study especially the sentences. Are they varied in length and form? Cite examples of balanced structure and parallel structure. When ideas are to be amplified, the long sentence is often useful (see paragraph 59, sentence 3, and find other examples). When ideas are to be summed up and taken away as permanent possessions the short concise sentence is useful, just as merchandise may best be carried away when done up in small, compact packages (see paragraph 59, sentence 5, and cite other examples). A sentence is said to be "well-massed" when the emphatic words are at the beginning and the end. Find examples of well-massed sentences. Coherence demands that words which are grammatically connected should not be separated by other words and phrases. Criticize from this point of view paragraph 63, sentence 1. Are there other examples? Is sentence 2, paragraph 62 a complete grammatical sentence? The chapter on The Sentence in Barrett Wendell's *English Composition* or in some similar text may well be read in this connection and the principles applied to the sentence structure of Burke's speech.

Sum up the qualities which give clearness to Burke's style.

PARAGRAPHS 65-142. The remainder of the address may be studied in the same manner, or, better yet, another classic read and compared.

TOPICS FOR ESSAYS AND REPORTS

1. Causes of the American Revolution.
2. The Characteristics of Burke's Style.
3. Burke as a Master of Details.
4. "Refutation" in Burke's Speech on Conciliation.
5. Burke's Use of Summaries.
6. Was Burke disloyal to England?
7. The Stamp Act.

(b) THE EXPOSITORY ADDRESS

The expository address is not so stereotyped in structure as an argument. It must have a definite theme and development; but the theme is not always so precisely defined nor the development so inevitable. The theme of Washington's *Farewell Address* is the welfare of the country. The value of national union is emphasized, the dangers to the union pointed out, its elements of strength and security enumerated, lines of national conduct proposed; but the structure is by no means so systematic as that of Burke's *Speech on Conciliation*. Webster's theme in *The First Bunker Hill Address* is America's mission of liberty. Starting with the immediate occasion, he develops from it the value of independence, and proceeds to discuss the influence of our country on human freedom and human happiness. Yet this famous address has been called "a series of eloquent fragments." The expository address is not so closely logical, not so rigidly systematic; but it has the advantage in freedom and variety.

Certain qualities of style are especially important. Clearness is a necessity, for a hearer cannot pause to puzzle over an idea or to peruse a sentence a second time. The words, therefore, must be the language of life rather than the language of books. The syntax of the sentence must be

unmistakable, the paragraph idea must be systematically developed, the transition from thought to thought must be carefully marked. The thought itself must not be too intricate and complex. A specific and graphic style is also desirable. The common mind thinks more easily in the concrete and picturesque. Generalizations are impressed most effectively by particular examples and illustrations. An ordinary audience will not listen to an abstract and general discourse. The thought must be connected with the specific and concrete experiences of everyday life.

WASHINGTON'S FAREWELL ADDRESS

In preparation for the study of this address an historical review should be made of the formation of the Union, the adoption of the Constitution, and the problems of Washington's administration. The text-books of history used in the schools are sufficient for the purpose.

NOTES ON THE SUBJECT MATTER

PARAGRAPHS 1-6. *Retirement from office.* State the characteristics of a good introduction and explain which are illustrated here. Express in your own words Washington's reasons for retiring at the end of his second term. Do they argue against a third term for other presidents? Explain in about 200 words "the perplexed and critical posture of affairs" at the end of Washington's first term, and "the state of concerns, external as well as internal," at the time of his retirement.

PARAGRAPHS 7-8. *Scope of the address.* State in a brief sentence the subject of the address as here explained. Characterize Washington's attitude towards his hearers.

PARAGRAPHS 9-14. *The unity of government.* Arrange in clear and condensed phrases, and under headings and

subheadings, Washington's reasons for preserving the unity of the government, thus:

- I. The continuance of the union is a primary object of patriotic desire, for
 - A. Real independence depends upon it, for
 1.
 2.
 3.
 - etc.
 - B. Sympathies favor it, for
 1.
 2.
 - C. Interest demands it, for
 1.
 2.
 - etc.

Can the same reasons of interest be advanced for closer relations with Canada? Has the fear of the excessive size of the United States been proved groundless?

PARAGRAPHS 15-19. *Dangers to the union.* State briefly the dangers; and, from the subsequent history of the country, show how these dangers became real in each case. To what extent had the country already suffered from sectionalism? What have been the chief modifications of our principles of government?

PARAGRAPHS 20-25. *The dangers of party spirit.* Do we now suffer from any of the evils of party spirit pointed out by Washington? Arrange a debate on the advantages and disadvantages of party spirit. Draw illustrations from American history. Compare Addison's discussion of party spirit in *The Sir Roger de Coverley Papers*.

PARAGRAPHS 26-30. *Elements of strength and security.* Can you give examples of any encroachment of one department of our government upon the others; for instance, has the President ever used questionable means to force particular legislation upon Congress? Notice the emphasis upon education, morality, and religion as sources of national strength.

PARAGRAPHS 31-42. *The treatment of foreign nations.* Explain recent efforts on the part of the United States to secure permanent peace and harmony with other nations. To what extent have we departed from Washington's ideal in our connection with world politics? Is Washington's statement that "our detached and distant situation invites and enables us" to pursue a policy of isolation as true as it used to be? Give reasons.

PARAGRAPHS 43-51. *Personal references and parting words.* Would Washington's personal attitude be appropriate in another man?

NOTES ON STRUCTURE AND STYLE

PARAGRAPHS 1-2. Long periodic sentences are characteristic of the older style of public address. Burke, Washington, Edward Everett, Webster, all cultivated this style. Fashions, however, have changed; speakers of our time cultivate a more simple conversational manner. Compare the style of Lincoln. What are the advantages and disadvantages of the periodic style? of the conversational style?

PARAGRAPHS 3-4. Is the vocabulary remarkable for Anglo-Saxon words or for words of foreign derivation? What effect does a preponderance of either have on the style? Make a list of twenty-five or fifty unfamiliar words in the speech, and look up their derivation and meaning.

Do the sentences read smoothly or are clauses inserted which break the natural flow?

PARAGRAPH 6. This paragraph serves as a climax to the group. Notice its emotional, persuasive character.

PARAGRAPH 7. What is the purpose of this paragraph in the scheme of the entire address?

PARAGRAPH 9. Examine the systematic development of the paragraph: (1) a brief statement of the topic, (2) an enumeration of advantages, (3) a full statement of the dangers to be met, (4) restatement and enforcement of the theme in detail. (For a full discussion of the subject of paragraph development, see Scott and Denney's *Paragraph Writing*.)

PARAGRAPH 10. Explain how this paragraph is developed.

PARAGRAPH 11. What is the purpose of paragraph 11?

PARAGRAPH 12. What is the topic? Why not make a single paragraph of paragraphs 11 and 12?

PARAGRAPH 13. Sometimes the paragraph topic is not stated at the beginning, but the details are given first, leading up to the topic sentence, which is stated as a conclusion at the end. Compare paragraphs 10 and 13.

PARAGRAPH 15. One principle of style is that words which are grammatically related should not be separated by other words and phrases. Find sentences where this principle is not strictly followed. Characterize the effect.

PARAGRAPHS 16-17. Frame a terse topic sentence for each of these paragraphs and explain how each is developed.

PARAGRAPH 19. These sentences are easy to understand because the coördinate clauses are similar in structure. As you read on in the address make notes for a class report on the sentence structure. Are the sentences prevailing long or short, periodic or loose, simple or complex? In each case, what is the effect upon the style?

PARAGRAPH 20. What is the purpose of this paragraph?

PARAGRAPH 23. Can this be properly called a paragraph? Give reasons for uniting it with paragraph 24.

PARAGRAPH 26. Analyze the first sentence. Explain the syntax, especially of "that," "to confine," "to encroach." Is there anything unusual in the syntax?

PARAGRAPH 27. Wherein is the sentence structure of this paragraph better adapted to public address than the sentence structure of the preceding paragraph?

PARAGRAPH 31. Explain all the uses of "it" in this paragraph. To what do "it" and "its" refer in the last sentence? Hardly anything in rhetoric is more important than clear and careful syntax.

PARAGRAPH 32. Characterize the vocabulary. Are the words prevailing long or short, native or foreign, figurative or literal, abstract or concrete? What effect does it all have upon style? Compare Webster's style.

PARAGRAPH 37. Supply the omitted relative in sentence 2.

PARAGRAPH 42. What phrases and clauses in sentence 2 are coördinate? The entire address lends itself well to drill in sentence analysis.

THE FIRST BUNKER HILL ORATION

A helpful historical introduction to this oration may be found in Fiske's *American Revolution*, Vol. I, pp. 1-99, Green's *Short History of the English People*, Chapter X, Section 11, or Bancroft's *History of America*, Vol. III. A detailed and interesting account of the Battle of Bunker Hill may be read in E. E. Hale's *Story of Massachusetts* or Frothingham's *History of the Siege of Boston*.

NOTES ON THE SUBJECT MATTER

PARAGRAPHS 1-5. *The deep feeling of the occasion.* The occasion naturally furnishes the subject matter for the

introduction. Notice the emotional character of the opening. Why is reference made to the discovery of America and the settlement of the country? Explain how paragraph 2 serves as a rough outline of the oration.

PARAGRAPHS 6-7. *The monument itself.* Give a brief account of the Bunker Hill Monument Association (see Encyclopedia). Which sentence in paragraph 7 best sums up the purpose of the monument? Explain how elaborately Webster works out the idea. The abundance of detail which he has always ready to exemplify and illustrate his ideas is remarkable.

PARAGRAPHS 8-11. *The fifty years since the battle.* Webster called these paragraphs "but a faint abstract." Why did he not go into the details? Give more details, elaborating the ideas of paragraph 9.

PARAGRAPHS 12-17. *Address to the survivors.* A good speaker never forgets his audience, but always seeks to keep his thought close to their experience. How does Webster bring the address to the survivors into connection with the main theme of his oration (paragraph 17)? Point out wherein the thought is specific and picturesque.

PARAGRAPHS 18-23. *Immediate causes and results of the battle.* Give a brief account of the battle of Bunker Hill; of Lexington and Concord. Look up in your history acts of Parliament "for altering the government of the Province" and the act "for shutting up the port of Boston." Would a quotation in Latin or Greek seem out of place in an address of this kind to-day? How do these paragraphs exemplify the great unifying principle advocated by Webster throughout his life — the *Union* of the government? What sentence sums up the idea? This division furnishes a good study in the selection of material. Why not give an account of the battle? Why not explain the Boston Port Bill?

Why dwell particularly on the action of Salem? Why speak of appeals, resolutions, and addresses? If they are mentioned, why not go into details?

PARAGRAPHS 24-26. *Address to Lafayette.* Lafayette is said to have arisen and remained standing during this portion of the address. Are Webster's remarks in good taste? Explain.

PARAGRAPHS 27-40. *The great changes in fifty years.* Look up the facts of the revolution of South America (1810-1824) and the struggle of Greece for independence (1820-1828). What English poet died fighting in the cause of Greece? What poems of his treat of the struggle in Greece? Carry into further detail the contrast between the American and the French revolutions.

Webster says, "A chief distinction of the present day is a community of opinions and knowledge amongst men in different nations, existing in a degree hitherto unknown." Compare our own day with Webster's in this respect.

How does Webster narrow his theme in this division? Is this narrowing appropriate to the occasion? Explain.

PARAGRAPHS 41-44. *Exultation in the influence of our country on human freedom and human happiness.* Explain how this conclusion presents the direct application of the theme. Give reasons to show that the country has become in some measure "a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty." Are there any limitations to be put upon it? Have any changes in American ideas of government taken place since Webster's time?

STRUCTURE AND STYLE

Is the criticism that the oration is "a succession of eloquent fragments" a just criticism? Would the following arrangement of the principal headings be more logical?

1. The deep feeling of the occasion.
2. The monument itself.
3. Address to the survivors.
4. Address to Lafayette.
5. Immediate causes and results of the battle.
6. The fifty years since the battle.
7. The great changes in fifty years.
8. Conclusion. Influence on human freedom and human happiness.

Would anything be lost by such an arrangement? Why not begin with paragraph 6?

Read the chapters on the sentence and the paragraph in Scott and Denny's *Paragraph Writing* and Wendell's *English Composition*.

PARAGRAPH 1. Read the second sentence aloud. Does its dignity and sweep seem pompous? Speakers of our own day cultivate a more simple and conversational style, especially at the beginning.

PARAGRAPH 2. What effect has the parallel structure of the sentences? What is the function of this paragraph as part of the introduction?

PARAGRAPH 3. Point out an illustration of "balance" in sentence structure.

PARAGRAPH 4. Why is the natural order inverted in the first sentence? Discuss the sentence structure throughout the paragraph, *i.e.*, parallel structure in the second sentence, inversion in the third, balance in the fourth, etc.

PARAGRAPH 6. Explain the Biblical reference.

PARAGRAPH 7. What form of sentence structure is noticeable at both the beginning and the end of the paragraph? Explain how the careful structure of sentences is an aid to clearness. Which is the topic sentence? Read the paragraph in a way to bring out the emotional climax.

PARAGRAPH 8. This is a clear example of a paragraph with a topic sentence at the beginning developed by particulars and details.

PARAGRAPH 11. Explain how this paragraph makes the transition from one main heading to another.

PARAGRAPH 12. A specific and picturesque style has been much cultivated by the great orators. Learn this paragraph by heart, visualize the pictures, imagine Webster's audience before you, and try to speak the paragraph with sincere feeling.

PARAGRAPHS 13-14. Is the use of the apostrophe a mere rhetorical device, artificial in its nature, or has it a deeper justification?

PARAGRAPH 15. What is the purpose of this paragraph?

PARAGRAPH 17. Explain the transitional nature of this paragraph and the admirable way in which it is managed.

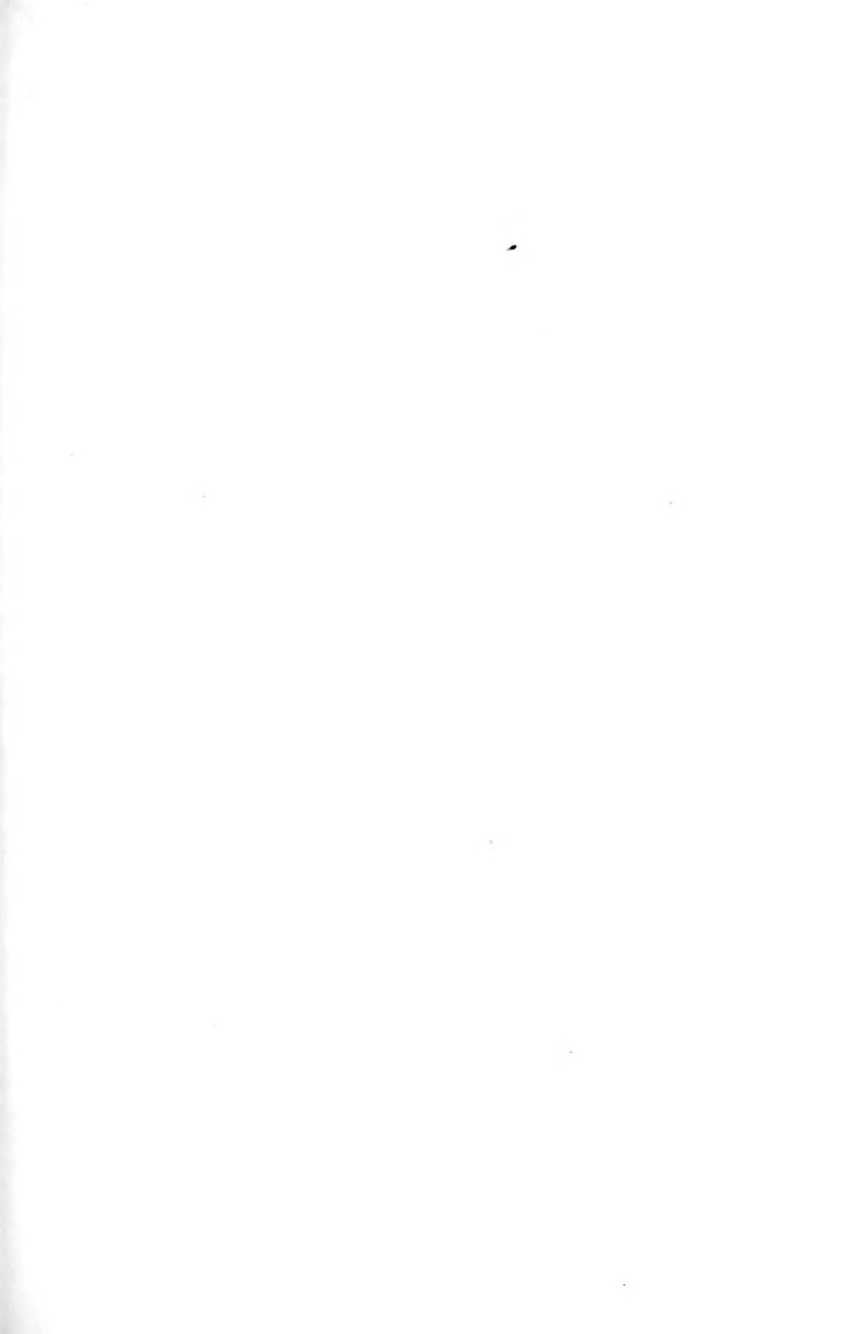
PARAGRAPH 18. How is this an unusually fine example of the effective use of quotations? Notice how each sentence seems to grow out of the preceding one. This coherence is due partly to the use of connecting words and partly to skillful formation of the sentences. Illustrate. Compare other paragraphs.

PARAGRAPH 23. What is the function of this paragraph?

PARAGRAPH 28. Note the method by which this paragraph is developed: (1) the topic stated; (2) repetition with a more specific aspect, a negative aspect, and a positive aspect; (3) details; (4) an emotional aspect impressed by a variety of imagery; (5) a summary expressing the result.

Analyze other paragraphs; *e.g.*, 8, 9, 12, 21, 29. In analyzing paragraphs, use the following scheme:

1. The topic sentence.
2. Methods of development.
3. Unity.





ABRAHAM LINCOLN.
From the statue by Augustus Saint-Gaudens.

4. Coherence.
5. Emphasis.
6. Most important characteristics.

PARAGRAPH 31. This strikingly figurative passage serves to give variety to the style and to pick up the attention, which, in a large audience, is apt to relax during the more abstract and thoughtful parts of the address.

PARAGRAPH 32. Explain how admirably the details are chosen to bring out the contrast with the French Revolution.

PARAGRAPH 40. Explain the Biblical suggestion and note how it dignifies the thought of the paragraph.

PARAGRAPH 44. Explain how this paragraph fulfills the purpose of a peroration.

TOPICS FOR ESSAYS AND REPORTS

1. Webster's Personal Characteristics.
2. Webster's Education.
3. The Story of the Dartmouth College Case.
4. The Scene during the First Bunker Hill Address as explained by an Eyewitness.
5. Description of the Battle of Bunker Hill by a Survivor.
6. The Part of General Lafayette in the American Revolution.
7. Origin and Meaning of the Monroe Doctrine.
8. The Struggle for Freedom in Greece, 1820-1828.
9. The South American Revolution, 1810-1824.
10. Origin and Constitution of the Continental Congress.
11. Provisions and Purposes of the Boston Port Bill.
12. The American and French Revolutions compared.

LINCOLN'S ADDRESSES

Lincoln, in some respects, furnishes a better model of public speaking than either Webster or Burke. He was as able as either to penetrate at once to the heart of a subject, and he was never satisfied with an idea until he had "bounded it

north and bounded it south and bounded it east and bounded it west." His style is more direct and conversational than either Webster's or Burke's; indeed it often has the plainness and simplicity of the Bible. He lacked something, perhaps, of the graces of style, but he was always vigorous and persuasive. His figures of speech were drawn directly from common experience; his illustrations and comparisons grew immediately out of the popular life. No man ever appealed more directly to the popular mind and heart. No man ever more sincerely expressed his convictions and feelings. Style never came between him and his hearers. With him style was not a contrivance to express his personality; it was a part of his personality. There was no separating the style and the man, and it is the union of these two which makes oratory commanding.

Moreover, the occasions on which he spoke and the subjects which he treated were such as appeal to the full powers of an orator. True oratory arises, as Webster says, "when public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited." Lincoln faced a great crisis in the national life. It was not a time for the graces of rhetoric. "The costly ornaments and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country hang on the decision of the hour." Then plainness and simplicity and earnestness and moral power are requisite, and these are the secrets of real eloquence.

NOTES AND SUGGESTIONS

SPEECH AT THE SPRINGFIELD CONVENTION, JUNE 17, 1858. This speech is known as the "divided house" speech. It furnished the point of departure for the great series of

Lincoln-Douglas debates. Make an outline of the speech on the lines laid down in the first sentence. Let each heading and subheading contain just one complete but brief sentence.

THE FIRST INAUGURAL ADDRESS. Paragraph 1. Compare the introduction with the introduction of Washington's *Farewell Address* and Webster's *First Bunker Hill Oration*. Washington's is stately but stiff. Webster's is more natural in style than Washington's, but contains a rhetorical flourish in the words "human faces from the impulses of a common gratitude turned reverently to heaven in this spacious temple of the firmament." Lincoln's speech is dignified, but studiously plain, simple, easy.

PARAGRAPH 2. This paragraph illustrates Lincoln's way of brushing aside all merely incidental matters and plunging at once to the very heart of his subject. Explain.

PARAGRAPH 4. Notice the pains taken to enforce and impress unmistakably the ideas.

PARAGRAPH 7. Did the slaveholders believe that it made no material difference whether the fugitive slave law was enforced by national or by state authority? Give reasons.

PARAGRAPH 8. Was there any danger of freemen being surrendered as slaves? Did the free negroes of the North have "all the privileges and immunities of citizens in the several states"? (Compare the details of the Dred Scott Decision.)

PARAGRAPHS 11-13. Fill out the following outline, making each statement read as a reason for the heading under which it comes:

I. The Union of the states is perpetual *because*

A.

B.

- C.
1.
 2.
 3.
 4.

PARAGRAPH 15. Distinguish clearly in meaning between "insurrectionary" and "revolutionary."

PARAGRAPH 16. The address as a whole is very conciliatory in tone, but paragraphs like this show Lincoln's firmness and stability — the iron in his character. Find other traces of this in the address.

PARAGRAPHS 19-20. Describe in a few sentences Lincoln's attitude toward the South, using this passage and others to explain your meaning. What literary reference do you find in paragraph 20?

PARAGRAPHS 21-26. Explain the relation of these paragraphs to the details of the Dred Scott Case. Had the Supreme Court passed upon any of these questions? What was Lincoln's attitude towards this decision? (See the *Lincoln-Douglas Debates*.)

PARAGRAPH 27. Why mention the law for the suppression of the foreign slave trade?

PARAGRAPH 28. This is a striking example of simple, clear, conversational speaking. Compare it carefully with typical paragraphs from the speeches of Washington and Webster in order to get the clear difference in style. (*Bunker Hill Address*, paragraphs 7, 28, 30; Washington's *Farewell Address*, paragraphs 9, 15, 17, 19.)

PARAGRAPHS 33-35. Characterize the concluding paragraphs. Do they summarize the address? What emotional qualities are contained in them? How do they illustrate

Lincoln's character? What are the most convincing parts of the speech? What the most persuasive?

THE GETTYSBURG ADDRESS. This masterpiece of simplicity and condensation illustrates Lincoln's power to get at the heart of a situation at once. Here is a brief but clear historical introduction, an explanation of the occasion, the meaning of the occasion from a negative and from a positive point of view, the enforcement and exhortation — all complete in little more than 150 words. Learn the address by heart and speak it aloud. In speaking, is it better to join the sentence, "It is altogether fitting and proper that we should do this," with what precedes or with what follows?

Notice the rhythmic flow of the sentences. This address should be compared with the speech of Edward Everett on the same occasion. On the day after the dedication Everett wrote to Lincoln as follows:

"Permit me to express my great admiration of the thoughts expressed by you, with such eloquent simplicity and appropriateness, at the consecration of the cemetery. I should be glad if I could flatter myself that I came as near to the central idea of the occasion in two hours as you did in two minutes."

SECOND INAUGURAL ADDRESS. This address shows well the greatness of Lincoln's character. When we think of the trials and struggles of his first administration, we are amazed at his freedom from bitterness, his broad charity, his frank faith in God. The sincere and intimate tone of the address is remarkable. Rarely does a man thus express the depths of his nature in public speech.

Find all the Biblical allusions and notice what dignity and strength they give to the style. Point out effective uses of balance and contrast. This address should be learned by heart.

LAST PUBLIC ADDRESS. Outline the argument of Lincoln for the acceptance of the new Louisiana government. Let the phrasing read as reasons under the following heading: "It is best to accept the new Louisiana government." Phrase both the refutation and the direct argument.

Point out homely illustrations and figures.

TOPICS FOR ESSAYS AND REPORTS

1. The Dred Scott Case.
2. The Lincoln-Douglas Controversy.
3. A Comparison of the Style of Webster, Washington, and Lincoln.
4. The Influence on National Union of Washington, Webster, and Lincoln.

CHAPTER VI

NARRATIVE AND LYRIC POETRY

NARRATIVE and lyric poetry differ primarily in that one tells a story, the other expresses a personal emotion ; one is objective, the other subjective. In narrative poetry sometimes the story is told for the mere sake of the story, for the simple interest in brilliant pageantry and stirring incident. Sometimes it has a deeper meaning, not necessarily allegorical, but consciously interpreting the meaning of life. That is to say, sometimes it is pure romance ; sometimes it takes on certain aspects of the novel. *The Lady of the Lake* is pure romance, a story of adventure in the Scotch Highlands, in the turbulent times of the sixteenth century. The interest lies in stirring narrative and picturesque description. *The Idylls of the King*, on the other hand, though founded on romantic material, treats a great problem of life : it shadows forth the never ending struggle between soul and sense. It discusses, by means of story, the poet's ideals of life. Lyric poetry expresses the inner life of the poet more directly and intimately. It is the cry of the heart, sometimes joyful, but more often sad. In lyric poetry description and narrative have little or no place, because lyric poetry is emotional above all things. A great variety of moods and passions find expression in many different metrical forms. The emotion embodies itself in imagery and in rhythm. The primary tests of lyric poetry are the sincerity of the emotion, the truth and beauty of the phrasing, the melody and harmony of the verse.

THE LADY OF THE LAKE

Scott's poetry was written earlier than his prose romances. *The Lady of the Lake* was published in 1810, ten years before the publication of *Ivanhoe*. Like *Ivanhoe*, it is full of romance and the love of the past. Here, however, it is not the love of medieval England, but of the past of Scotland, the life which Scott's own ancestors had lived. The time of the story is during the reign of James V of Scotland, the father of Mary Queen of Scots. An interesting account of this king and his reign may be found in Scott's *Tales of a Grandfather* (Chapters XXVI-XXVIII). James V was little over a year old when his father was killed in the battle of Flodden Field (1513). Queen Margaret at once assumed the regency for her son, and married Douglas, Earl of Angus, a very powerful noble. Douglas held possession of the person of the King, and ruled Scotland to the advantage of his own house for many years in spite of the opposition of other nobles and the growing disquiet of the young King, who chafed under the restraints put upon him by the Douglasses. After the failure of many plots to free him from the hands of Douglas, the King finally escaped to Stirling Castle, then in the hands of a governor whom he could trust, assumed control of the government, and drove Douglas and all his kinsmen into exile.

The social conditions of Scotland were at this time very turbulent. The Highlands of Scotland were inhabited by wild tribes of men who obeyed no orders but those of their own chiefs and who supported themselves by plundering each other or making raids into the Lowlands of Scotland and into England; while farther up in the mountains, in almost inaccessible fastnesses, lived still wilder tribes, who maintained themselves in the same warlike way. King James determined to bring these tribes under the control of the law,

and proceeded against them with the greatest severity. On the pretense of a hunting expedition, he led a large force into the wild districts, and summoned the chiefs to bring their best dogs to take part in the event. These men, having no distinct idea of their offenses and the consequent displeasure of the King — so long had the laws been unenforced — came forth in good faith to welcome him, and were seized and executed. By such severe measures the Border and even the Highlands were outwardly pacified, though the country was subject to occasional uprisings.

Such is the historical situation which furnished the setting of *The Lady of the Lake*. The scene is laid in the Highlands of Perth, in the neighborhood of Loch Katrine, a beautiful country with which Scott was thoroughly familiar, and which his poem has made famous.

SUGGESTIONS FOR STUDY

CANTO I. The metrical form of the introductory stanzas is called the Spenserian stanza. How many accents are there in each line? How does the last line of each stanza differ from the others? Explain the rime scheme. Why is the harp made the symbol of the old poetry which the author wishes to revive? Read in this connection, the beginning of Scott's *Lay of the Last Minstrel*.

The first eight stanzas describe the hunt. Read them aloud. Describe the hunt in your own words, making the account as vivid as possible. Stanzas 9-16 fix attention upon a hunter, the unknown hero of the poem. Stanza 17 introduces the unknown heroine. Get in mind a clear picture of each. Stanzas 17, 19, and 21 should be learned by heart. Which stanzas point to the identity of Ellen and her father? The falling of the sword (stanza 27) was a superstitious sign that the guest was an enemy to the house.

Begin to gather notes for a report on the use of superstition in *The Lady of the Lake*.

Does the story seem real? Scott himself tells the result of reading this canto to a friend who was "a passionate admirer of field sports":

"His reception of my recitation, or prelection, was rather singular. He placed his hand across his brow, and listened with great attention through the whole account of the stag-hunt, till the dogs threw themselves into the lake to follow their master, who embarked with Ellen Douglas. He then started up with a sudden exclamation, struck his hand on the table, and declared, in a voice of censure calculated for the occasion, that the dogs must have been totally ruined by being permitted to take the water after such a severe chase. I own I was much encouraged by the species of revery which had possessed so zealous a follower of the sports of the ancient Nimrod, who had been completely surprised out of all doubts of the reality of the tale."

CANTO II. The tone of Canto II differs much from that of the first canto. The first is full of description; the second starts the plot. The picture quality is strong in the first; scenes from nature abound. In the second, the story element predominates, giving the interest of human life and emotion. Make a summary of the plot of this canto. What makes the account of Roderick's coming so vivid? Briefly characterize Ellen, Malcolm Graeme, Roderick. Explain the historical allusions in stanzas 28 and 32.

Analyze the meter, explaining the rime scheme and the number and arrangement of the accents in the line. Define the following metrical terms: "hexameter," "pentameter," "tetrameter," "iambus," "trochee," "dactyl."

CANTO III. Each canto has to do with the events of one day. This, then, is the second day after the chase, and the morning after Roderick's return. Contrast Brian the Hermit

with Friar Tuck in *Ivanhoe*. Why is a supernatural parentage ascribed to him?

Gather material for an essay on the Fiery Cross. How was it prepared? How was it related to Brian's curse? In speeding the cross, why does Scott select as messenger the heir of the house at a funeral and the bridegroom at a wedding? Trace on a map the progress of the cross. Scott says in a note:

"Inspection of the provincial map of Perthshire, or any large map of Scotland, will trace the progress of the signal through the small district of lakes and mountains, which, in exercise of my poetical privilege, I have subjected to the authority of my imaginary chieftain, and which, at the period of my romance, was really occupied by a clan who claimed a descent from Alpine — a clan the most unfortunate and most persecuted, but neither the least distinguished, least powerful, nor least brave of the tribes of the Gael. The first stage of the Fiery Cross is to Duneraggan, a place near Loch Vennachar. Thence it passes toward Callander, and then, turning to the left up the pass of Leny, is consigned to Norman at the Chapel of Saint Bride, which stood on a small and romantic knoll in the middle of the valley called Strath-Ire. The alarm is then supposed to pass along the Lake of Lubnaig, and through the various glens in the district of Balquidder, including the neighboring tracts of Glenfinlas and Strath-Gartney."

Indicate passages where the narrative is unusually brisk and spirited. Explain the contrast in tone between the earlier and later parts of the canto.

CANTO IV. Explain the plot significance of stanzas 6, 7, 9, 10, 19. What are omens? How are they used to advance the plot? Is the ballad of *Alice Brand* an appropriate one to introduce here? Define the ballad meter. What traits of character in the warriors does the vigorous conversation of stanza 30 bring out? Find other passages which treat

the old duty of hospitality. Why refer to the prophecy in the last stanza? Point out the variety of emotions portrayed in this canto. Which are the most beautiful? Which the most rapid?

CANTO V. This canto is perhaps the most spirited and picturesque in the poem. Which are the most brilliant narrative passages? Which the most vivid descriptions? Learn by heart stanzas 12-16 and recite them, trying to suggest the combat by the action. Explain the lines:

“For thus spake Fate by prophet bred
Between the living and the dead.”

The coming of Douglas to Stirling Castle is based upon historic facts related of Archibald Douglas of Kilspindie. In *Tales of a Grandfather*, Scott gives the following account:

“Archibald Douglas of Kilspindie, the Earl of Angus’s uncle, had been a personal favorite of the King before the disgrace of his family. He was so much recommended to James by his great strength, manly appearance, and skill in every kind of warlike exercise, that he was wont to call him his Graysteil, after the name of the champion in a romance then popular. Archibald, becoming rather an old man, and tired of his exile in England, resolved to try the King’s mercy. He thought that as they had been so well acquainted formerly, and as he had never offended James personally, he might find favor from their old intimacy. He, therefore, threw himself in the King’s way one day as he returned from hunting in the park at Stirling. It was several years since James had seen him, but he knew him at a great distance, by his firm and stately step, and said, ‘Yonder is my Graysteil, Archibald of Kilspindie.’ But when they met, he showed no appearance of recognizing his old servant. Douglas turned, and still hoping to obtain a glance of favorable recollection, ran along by the King’s side; and although James trotted his horse hard against the hill, and Douglas wore a heavy shirt of mail under his clothes, for fear of assassination, yet Graysteil was at the castle

gate as soon as the King. James passed him, and entered the castle ; but Douglas, exhausted with exertion, sat down at the gate and asked for a cup of wine. The hatred of the King against the name of Douglas was so well known, that no domestic about the court dared procure for the old warrior even this trifling refreshment. The King blamed, indeed, his servants for their discourtesy, and even said, that but for his oath never to employ a Douglas, he would have received Archibald of Kilspindie into his service, as he had formerly known him a man of great ability. Yet he sent his commands to his poor Graysteil to retire to France, where he died heart-broken soon afterwards."

CANTO VI. What are the three systematically developed scenes of this canto? Explain the plan of the first: its setting, its orderly development, its climax, its ending. Is the account of the battle in the Trossachs naturally introduced? Does the setting increase the interest of the Minstrel's narrative? Explain. Which are the most rapid passages? Which the most picturesque? Who is supposed to sing the lay of the imprisoned huntsman? Why is it introduced? When did you first guess the identity of Fitz-James? When Scott read the poem as a test to his farmer friend, the farmer detected the identity in the first canto, where Fitz-James winds his bugle to summon his attendants. Scott says that he then went through the poem and took great pains to efface any marks by which he thought the secret could be detected before the conclusion. Explain the devices by which all the principal characters are brought naturally into the last canto.

The King delighted in going about in disguise ; and many stories grew up in consequence. In *Tales of a Grandfather*, Scott tells the following :

"King James, being alone and in disguise, fell into a quarrel with some gypsies or other vagrants, and was assaulted by four or

five of them. This chanced to be very near the bridge of Cramond; so the King got on the bridge, which, as it was high and narrow, enabled him to defend himself with his sword against the number of persons by whom he was attacked. There was a poor man thrashing corn in a barn near by, who came out on hearing the noise of the scuffle, and seeing one man defending himself against numbers, gallantly took the King's part with his flail, to such good purpose, that the gypsies were obliged to fly. The husbandman then took the King into the barn, brought him a towel and water to wash the blood from his face and hands, and finally walked with him a little way towards Edinburgh, in case he should be again attacked. On the way, the King asked his companion what and who he was. The laborer answered, that his name was John Howieson, and that he was a bondsman on the farm of Braehead, near Cramond, which belonged to the King of Scotland. James then asked the poor man, if there was any wish in the world which he would particularly desire should be gratified; the honest John confessed he should think himself the happiest man in Scotland were he but proprietor of the farm on which he wrought as a laborer. He then asked the King, in turn, who *he* was; and James replied, as usual, that he was the Goodman of Ballengiech, a poor man who had a small appointment about the palace; but he added, that if John Howieson would come to see him on the next Sunday, he would endeavor to repay his manful assistance, and, at least, give him the pleasure of seeing the royal apartments.

"John put on his best clothes, as you may suppose, and appearing at a postern gate of the palace, enquired for the Goodman of Ballengiech. The King had given orders that he should be admitted; and John found his friend, the goodman, in the same disguise which he had formerly worn. The King, still preserving the character of an inferior officer of the household, conducted John Howieson from one apartment of the palace to another, and was amused with his wonder and his remarks. At length, James asked his visitor if he would like to see the King; to which John replied, nothing would delight him so much, if he could do so without giving offence. The Goodman of Ballengiech, of course, undertook that the King



SIR GALAHAD.

After the painting by George Frederic Watts.

would not be angry. 'But,' said John, 'how am I to know his Grace from the nobles who will be all about him?' 'Easily,' replied his companion; 'all the others will be uncovered—the King alone will wear his hat or bonnet.'

"So speaking, King James introduced the countryman into a great hall, which was filled by the nobility and officers of the crown. John was a little frightened, and drew close to his attendant; but was still unable to distinguish the King. 'I told you that you should know him by his wearing his hat,' said the conductor. 'Then,' said John, after he had again looked round the room, 'it must be either you or me, for all but us two are bareheaded.'

"The King laughed at John's fancy; and that the good yeoman might have occasion for mirth also, he made him a present of the farm of Braehead, which he had wished so much to possess, on condition that John Howieson, or his successors, should be ready to present the ewer and basin for the King to wash his hands, when his Majesty should come to Holyrood palace, or should pass the bridge of Cramond. Accordingly, in the year 1822, when George IV came to Scotland, the descendant of John Howieson of Braehead, who still possesses the estate which was given to his ancestor, appeared at a solemn festival, and offered his Majesty water from a silver ewer, that he might perform the service by which he held his lands."

TOPICS FOR ESSAYS AND REPORTS

1. The Story of Blanche.
2. The Character of Roderick Dhu.
3. The Fiery Cross.
4. The Druids.
5. The Use of Superstition in *The Lady of the Lake*.
6. The Story of Ellen.
7. The Medieval Minstrel.

THE IDYLLS OF THE KING

Perhaps no other stories have played so important a part in the history of English literature as the stories of King

Arthur and his Knights of the Round Table. They have their origin in the unsettled times immediately following the conquest of Britain by the Saxons in the middle of the fifth century, and they have been retold in almost every generation since. In that early period the Britons were carrying on a fierce struggle for existence. The Saxons were making constant inroads upon them from the sea; the savage Picts and Scots were pouring down upon them from the north; and Rome had not yet relinquished all claim of sovereignty over them. Arthur, it is alleged, was a prince of the Britons. Whether he really existed or not as an historical person, we cannot tell, and it does not much matter. Certainly no man ever performed the deeds attributed to Arthur in the stories. The name of Arthur, however, acting like a magnet, attracted to itself all the stories of heroism in battle with man and beast, both real and supernatural, which the imagination of the people could invent, and it came to represent the national ideal of knighthood and kingship. The early histories of the time ("chronicles") have little to say about him; he was a traditional hero; the stories about him passed from generation to generation by word of mouth, much as the old ballads did. The first extant writing which contains the Arthurian material at any length is Geoffrey of Monmouth's Latin *History of Britain*, belonging to the second quarter of the twelfth century (1132-1135). This was soon translated into Norman French by Robert Wace, who mentions the Round Table and adds much traditional material not found in Geoffrey's book. This in turn was written out in English by Layamon, and very much enlarged with still other traditional material. So the process of growth went on throughout the Middle Ages, and the stories spread from land to land, finding a place in the literature of France, Germany, Italy, and even Sicily. Most of these romances are in the

Old French language. To the modern reader they seem well-nigh endless, and soon become tiresome. Only a few scholars have read them all. But in 1469, almost exactly a century before the birth of Shakespeare, they were sifted by an Englishman, Sir Thomas Malory; and what was best in them was brought together and published in charming English prose under the title *Morte d'Arthur*, in a book which has been the storehouse of information for most writers upon the subject since. This is the chief source of Tennyson's *Idylls*, and is the book to which the modern reader should go for an idea of the stories in their medieval form.

Tennyson's interest in the stories was lifelong. "The vision of Arthur had come upon me," he said, "when, little more than a boy, I first lighted upon Malory," and his mind dwelt upon the vision with joy for more than fifty years. In 1832 he published three Arthur poems — *Sir Galahad*, *Sir Lancelot and Guinevere*, and *The Lady of Shalott*, a theme which was later developed into *Lancelot and Elaine*. In 1842 came *Morte d'Arthur*, which appears almost without change in the final edition of the *Idylls*, as *The Passing of Arthur*. In 1859 came *Enid*, *Vivien*, *Elaine*, and *Guinevere*; in 1869, *The Coming of Arthur*, *The Holy Grail*, *Pelleas and Ettarre*, and *The Passing of Arthur*; in 1872, *The Last Tournament* and *Gareth and Lynette*; and finally, in 1885, *Balin and Balan*.

Thus *The Idylls of the King* were fifty years in the making, and Tennyson began with the end, continued with the beginning, and ended with the middle of the cycle. Dr. Van Dyke sums up admirably this most unique achievement :

"That a great poet should be engaged with his largest theme for more than half a century; that he should touch it first with a lyric; then with an epical fragment and three more lyrics; then with four romantic idylls, followed, ten years later, by four

others, and two years later by two others, and thirteen years later by yet another idyll, which is to be placed not before or after the rest, but in the very center of the cycle; that he should begin with the end, and continue with the beginning, and end with the middle of the story, and produce at last a poem which certainly has more epical grandeur and completeness than anything that has been made in English since Milton died, is a thing so marvelous that no man would credit it save at the sword's point of fact. And yet this is an exact record of Tennyson's dealing with the Arthurian legend."

At first Tennyson loved the old stories for their own idealistic beauty, but soon he began to read into them a profound spiritual significance; and at last, under the influence of his brooding imagination, they became transformed into an interpretative picture of life, a poet's vision of the constant struggle in the life of man between the spirit and the world. In his dedication to the Queen, the poet says:

"Accept this old, imperfect tale,
New-old, and shadowing Sense at war with Soul,
Ideal manhood closed in real man,
Rather than that gray King whose name, a ghost,
Streams like a cloud, man-shaped, from mountain peak,
And cleaves to cairn and cromlech still; or him
Of Geoffrey's book, or him of Malleor's."

Has Tennyson, then, given us an allegory? Certainly not in the sense that *Pilgrim's Progress* is an allegory. You cannot translate all the characters into virtues and vices, nor all the incidents into typical spiritual situations. Those who have studied the series as an intellectual puzzle have been disappointed. They have called it an allegory imperfectly sustained, something less than an allegory. Such criticism misses the point. These idylls are something *more* than an allegory. Tennyson himself, when asked if the "three fair

queens " who stood in silence near the throne of Arthur at his crowning, and who accompanied him on his last voyage, were Faith, Hope, and Charity, said: " They mean that, and they do not. They are three of the noblest of women. They are also three Graces, but they are much more. I hate to be tied down to say, ' This means that,' because the thought within the image is much more than any one interpretation."

And this does not mean that the idylls are vague and inadequate allegory. They are, in fact, products not of the intellectual imagination so much as of the emotional imagination, poems not puzzles. If the idylls drop into pure allegory in places, it is their weakness, not their strength. Those parts are certainly not the most poetic. Each idyll pictures some phase of the struggle between what is spiritual and what is worldly, and all together they make a spiritual interpretation of life; but they should be read, not to figure out a mass of symbolism, but to enter sympathetically into the emotional situations.

THE COMING OF ARTHUR. In *The Coming of Arthur*, the old legends are adapted to the setting up of an ideal state of society, a world of action ruled by the power of the spirit. The character of Arthur is the central fact. He is distinctly a spiritual hero. The mystery of his birth, for example, is given a spiritual significance. Supernatural agencies attend his coming as a babe. Three spiritual queens are present at his crowning, " friends who will help him at his need." His sword, Excalibar, is made to suggest the sword of the spirit, for the Lady of the Lake, who presents it, is pictured with a wealth of sacred imagery, suggesting the church: " A mist of *incense* curled about her," and her face was " hidden in the minster gloom," and

"There was heard among the *holy hymns*
A voice as of the waters, for she dwells

Down in a deep — calm, whatsoever storms
May shake the world — and when the surface rolls,
Hath power to walk the waters like our Lord."

Arthur himself shows strange spiritual powers. There was something in the simple words of his authority that "flushed and dazed" the knights who swore the oath. They arose from kneeling "pale as at the passing of a ghost."

"And when he spake, and cheer'd his Table Round
With large, divine, and comfortable words,
Beyond my tongue to tell thee — I beheld,
From eye to eye thro' all their order flash
A momentary likeness of the King."

In the battle field the "fire of God" descended on him, so that even Lancelot knew him for his King. In this spiritual Arthur and his ideal kingdom we have the basis, not for a mere romantic legend, but for a significant picture of life.

The tone of the battle description (lines 94 ff.) should be compared with the final battle in *The Passing of Arthur*. What is the plot significance of lines 123-133? Lines 316-324 present a graphic and significant character contrast. Make notes, as you read, of all the passages which illustrate the character of Gawain and Modred. Write a character sketch of each. Read aloud lines 481-501 to show how the sound harmonizes with the sense. Such harmony is characteristic of Tennyson's poetry. Compare Scott's verse in this respect.

GARETH AND LYNETTE. This idyll stands first in the completed series, but it was added to the series late (1872), after Tennyson had thoroughly worked out his interpretation of the legend as "the struggle between soul and sense," the disintegration of the ideal social state by evil forces. It has, therefore, a distinct part to play in the development

of the general theme. It represents the innocent, strong life of ideal youth both in the individual and in society. The two evil forces, sensuality and mysticism, which later undermine the individual character and overthrow the ideal social state, are not yet active. The sin of Lancelot and Guinevere has not yet poisoned the life of the court. The quest of the Holy Grail has not yet led the knights to follow "the wandering fires" of a false mysticism. They live in a material world of action, guided and upheld by high spiritual ideals. All the men are brave and all the women virtuous. Honor and justice prevail. No wrong goes unavenged. Men believe in courage and loyalty and high achievement. Gareth is the youthful hero who approaches life with joyful confidence, who maintains his ideals, who conquers the increasing difficulties of life, and who finds, at last, in Death itself only a blooming boy. The real center of interest is in Gareth's character. Notice especially, in the reading, how his manliness and self-control are proof against the pride and ridicule of Lynette.

The idyll is a series of graphic scenes. Enumerate these scenes, give a name to each, and thus make an outline of the idyll. Select a few adjectives which best characterize the introductory scene (lines 1-168).

Why does Tennyson represent the city as "moving weirdly in the mist" with its mystic gateway "built by fairy kings and built to music, therefore never built at all and therefore built forever"? Explain the fitness of the imagery used in describing Morning-Star, Noonday-Sun, Evening-Star, and Death. Why, for instance, is Evening-Star "wrap't in hardened skins that fit him like his own," and why is Death a blooming boy?

What traits of character are emphasized in Gareth? in Lynette?

Analyze the meter. Scan a few lines, indicating the accents and showing the substitutions for the ordinary iambic foot. In what feet do the variations most commonly occur?

What is Tennyson's ideal of Knighthood? (See lines 116-118; 541-544; 1135-1139; and *Guinevere*, lines 456-580.)

LANCELOT AND ELAINE. This idyll is the sixth in the completed series. The "struggle between soul and sense" is now at its height. The sin of Lancelot and Guinevere is extending its subtle mischief, undermining character and threatening the integrity of the social state. Ideals are relaxing. Only some of the knights are brave; only some of the ladies virtuous. Especially is the struggle great in Lancelot, who is too noble a character to sin "and be the sleeker for it." There is a fierce battle between his love for Guinevere and his sworn allegiance to the King. Indicate the lines which describe how the struggle showed itself in his face and bearing. Indicate the lines which show the struggle at its climax. What effect has sin had upon the character of Guinevere?

Lancelot and Elaine was first published under the title *Elaine* in a group of four idylls called *The False and the True*. It was a character sketch to be contrasted with *Guinevere*. The two women, however, are strongly set off against each other within this single idyll. Elaine is weak, but pure, trustful, guileless, unselfish. Guinevere is strong, magnificent, jealous, deceitful. Indicate the lines which bring out the contrast most forcibly. What lines show that Guinevere's character is degenerating? Do you sympathize at all with her attitude toward Arthur? What lines indicate Lancelot's feeling toward the King? How does his feeling differ from Guinevere's?

Characterize the actions of Gawain. What new light is thrown upon his character? Why begin the idyll with the

description of Elaine dreaming over Lancelot's shield rather than with the account of the diamonds?

The three principal plot elements of the idyll are: (1) the guilty love of Lancelot and Guinevere; (2) Lancelot's devotion to Arthur; (3) Elaine's love for Lancelot. Explain how they are woven together into the story. Learn by heart lines 241-259. Pick out lines which have become popular quotations; *e.g.*, "He makes no friend who never made a foe."

Indicate passages where the effect of contrast is striking. Point out passages of strength and rapidity. What makes these passages beautiful or strong? The situation in which Elaine betrays her love to Lancelot (lines 838-898) is hard to manage, but Tennyson has managed it with delicate skill. Learn lines 867-872.

THE PASSING OF ARTHUR. This idyll, though the last of the series, was written first; it therefore contains little that can, in any sense, be called allegory. It is, however, a fitting close to the theme of the series and is perhaps the most richly poetical of all the idylls. Its tone is in perfect harmony with the catastrophe of the Round Table. At length, the clash has come. The sin of Lancelot and Guinevere has been exposed. Lancelot, pursued by Arthur, has fled to the north. Guinevere has retired to the convent at Almesbury. During Arthur's absence, Modred has raised the standard of rebellion at home, and now Arthur returns to meet him in that last weird battle in the mist. It is a mournful theme developed with a wealth of gloomy and somber imagery.

However, all is not despondency and failure. Tennyson is no pessimist. There is a note of triumph at the end. After all, soul has the final victory over sense. To all appearances, one may have wrought upon the world in vain; good may be overcome by evil in the social organization; yet the individual

soul may triumph. The fellowship of the Round Table is dissolved and Arthur's life seems a failure so far as any permanent accomplishment is concerned. God fulfills his purposes in other ways. Yet Arthur has lived his life to the utmost in honorable striving. His soul has never yielded.

"He passes to be king among the dead."

Bedivere heard

"Sounds, as if some fair city were one voice
Around the King returning from his wars."

And saw

"the speck that bore the King
Down that long water opening on the deep
Somewhere far off, pass on and on, and go
From less to less and vanish into light."

The introductory lines (1-78) explain the situation and strike the emotional keynote of the idyll. Note the gloomy and somber imagery :

"And fainter onward, *like wild birds that change*
Their season in the night and wail their way
From cloud to cloud, down the long wind the dream
Shrill'd" etc.

Contrast the mood of Arthur here with that of his last words of comfort to Sir Bedivere (lines 407-432). Read the last interview between the King and Queen (*Guinevere*, lines 388-656).

Read the description of the battle aloud (lines 79-135). Where does the sound echo the sense? Indicate the most strikingly imaginative lines. Compare the battle scene in *The Coming of Arthur*. Analyze the meter in what seem to you the best passages, noting the effect of variations from the iambic foot (*e.g.*, lines 81, 90, 91, 94, 108, 110, 117).

TOPICS FOR ESSAYS AND REPORTS

1. The Character of Gareth.
2. Elaine and Guinevere, a Character Contrast.
3. Malory's *Morte d'Arthur*.
4. Lancelot's Struggle.
5. Tennyson's Blank Verse.
6. The Character of Gawain.
7. A Comparison of One of the Idylls with Malory's Version.

L' ALLEGRO

L' Allegro is properly classed as a lyric poem because it aims to express personal emotion. It differs from a drama or an epic in being subjective rather than objective. Both the drama and the epic present characters other than the writer, and portray passion not necessarily the writer's own. A lyric poem is the outpouring of the author's personal emotion, intense but not necessarily turbulent; so that although *L' Allegro* is calm rather than tempestuous, still in its personal tone it is truly lyric. The term *L' Allegro* means "the mirthful one." To express the lighter mood of the highly cultivated person, *i.e.*, Milton himself, is the aim of the poem. It represents Milton's pleasures in the country life at Horton in the beautiful English Midlands.

The mood is expressed by a series of pictures calculated to produce a quiet pleasure. At the beginning, Melancholy, the opposite emotion, is personified, surrounded by a mass of repulsive imagery, and banished to a fit abode of darkness and mist. Then Mirth is welcomed and carefully described. Venus and Bacchus are rejected as probable parents of Mirth because that parentage suggests coarser enjoyments than Milton intends. The delicacy and refinement of Milton's idea is more fitly suggested by having as the parents, Zephyr, the soft west wind, and Aurora, the goddess of the dawn. Then

follow the companions of Mirth, described in picturesque language; not Laughter simply with a capital L, which is not picturesque, but "Laughter holding both his sides," which is decidedly picturesque. These descriptions are followed in turn by a series of delightful pictures: the song of the lark, the glory of the sunrise, a barnyard scene, a hunting scene, the plowman, the milkmaid, and the shepherd; the country landscape, the rural dance in the checkered shade, the fairy tales, stories of medieval pageantry, the comedies of Jonson and Shakespeare, and finally soft Lydian music.

SUGGESTIONS FOR STUDY

LINE 2. Cerberus was thought of as the three-headed dog with snaky hair and poison-dripping jaws, who guarded the entrance to the lower world. The Greeks, like all other peoples, thought much about the life after death and made pictures and stories about it. Hades, the abode of all the dead, both good and evil, was below this earth. At its very bottom was Tartarus, the dungeon of the gods and the place of punishment. In another part was Elysium, the abode of the blest. Through it flowed the beautiful river Lethe, the waters of which made the spirit forget the sorrows of life. The other rivers of Hades were awful in their significance — Cocytus, the river of wailing; Phlegethon, the river of fire; Acheron, the river of woe; and Styx, the river of hate. On the banks of the Styx, in a forlorn cave, the terrible Cerberus was born — fitting birthplace for a being so distasteful to L' Allegro as Melancholy. See Gayley's *Classic Myths in English Literature*, or some classical dictionary.

LINE 10. The prevailing meter of the poem is *iambic tetrameter*; but in the first ten lines, *iambic trimeters* alternate with *iambic pentameters*. Explain these terms. What variations from the normal line occur in lines 1, 7, 8?

LINES 33-34. What is the rhythmic effect of the short vowels and stop consonants? Contrast,

“But let my due feet never fail
To walk the studious cloister's pale.”

LINE 45. Is it the lark or L' Allegro that comes to the window?

LINE 57. Why does L' Allegro wish to be “not unseen”?

LINES 57-68. Memorize.

LINE 99. Explain the order in which the pleasures are presented in the poem. Compare *Il Penseroso*.

LINE 102. Compare *Romeo and Juliet*, Act I, Scene iv, lines 53 ff.

LINES 120 ff. Compare the tournament in *Ivanhoe*.

LINE 134. What plays of Shakespeare are suggested by this line?

IL PENSEROSO

Il Penseroso, “the serious one,” is a companion poem to *L' Allegro*. In the first place it is almost identical in structure. Folly is banished, her parentage given, and her fit abode described. Then Melancholy is welcomed and her attendant troupe described. Then comes a series of pictures balancing almost exactly the pictures in *L' Allegro*, but aiming to interpret the mood of seriousness. In the second place the moods of the two poems are complementary rather than antagonistic. The melancholy which is banished in *L' Allegro* is quite different from the melancholy, or seriousness welcomed in *Il Penseroso*, and the folly banished in *Il Penseroso* is quite different from the mirth of *L' Allegro*. The two poems are in reality two complementary moods of Milton's refined personality, expressing both the religious fervor of the Puritan and the cultivated and courtly qualities of the Cavalier.

SUGGESTIONS FOR STUDY

Make outlines of *L' Allegro* and *Il Penseroso* in parallel columns, showing the similarity of structure.

LINE 2. Compare the parentage of Joy with the parentage of Mirth in *L' Allegro*.

LINE 3. Explain "fixed mind."

LINE 5. Mark the scansion of line 5; also of lines 8, 11, 12, 27, 36, 53.

LINE 20. Cassiope's real boast was not of her own but of her daughter's beauty.

LINE 30. See Gayley's *Classic Myths in English Literature*, p. 39.

LINES 45 ff. Compare each picture with the corresponding picture in *L' Allegro*.

LINE 65. Why *unseen*?

LINES 85-92. Read aloud to bring out the sweep and dignity of the rhythm. Compare the tripping movement of most of *L' Allegro*.

LINES 113-115. The ring gave the wearer the power to understand the language of birds. In the glass, the owner could see the evil that threatened him. On the horse, he could go whithersoever he wished on land, on sea, or through the air.

LINES 115-120. Explain the allusions to Spenser's *Faerie Queene*.

LINE 130. Does "minute drops" mean small drops or frequent drops? How so?

LINES 147-150. Explain the imagery, phrase by phrase.

COMUS

The type of drama called the mask, of which Milton's *Comus* is an example, originated in the masquerade dances at court. At these dances the dancers were introduced

into the hall by torchbearers, while the musicians played. The women first danced alone; then the men alone; and then the men and women together. After they had danced the slow and stately dances assigned to them, the "Morris dancers," probably professionals, came in to dance the more lively and the less dignified measures. At this early time there was no singing or speaking.

Gradually scenery and conversation were introduced. At an entertainment at Westminster Hall in the year 1501 a castle on wheels, after the fashion of the wagons on which the Miracle plays were enacted, was drawn into the hall with eight "goodly and fresh ladies" looking out of the windows. To these ladies came Hope and Desire as ambassadors in love from certain knights. The ladies scorned the suit; whereupon the knights stormed the castle and carried off the ladies as prizes. The dance then began. Soon it became common for little scenes with speaking and singing to precede and explain the dance. The characters were, for the most part, not men and women out of real life, but virtues and vices personified, and the gods and goddesses of classical mythology.

In the early years of the seventeenth century the mask received a remarkable development. The best poets of the time contributed the words; the best musicians of the time wrote the music; the best architects were employed upon the scenery. The costumes were extravagant. Variety was introduced in the form of an antimask, in which professional players performed comic dances to give relief to the slow and stately measures. Members of the nobility and of learned societies vied with one another to make these entertainments elaborate, until the expense of producing a mask became enormous. *The Triumph of Peace*, performed in 1634 by four learned societies, is said to have cost the almost incredible sum of \$100,000.

The mask, then, differed from the ordinary drama in the following particulars:

- (1) The scenery was elaborate.
- (2) The costumes were unusually expensive.
- (3) Music and dancing were the important factors.
- (4) The characters were allegorical and supernatural.

(5) The dignified parts were taken by amateur actors, persons of high social standing. Only the comic antimask was given over to professionals. (For a more complete account of the mask, see Introduction to Evans's *English Masque*.)

Comus was written to celebrate the entrance of John, Earl of Bridgewater, upon his duties as Lord President of Wales, and was performed at Ludlow Castle in September, 1634. Inigo Jones, a famous architect of the time, contrived the scenery. Lawes, a musician of London and tutor to the children of the Earl, wrote the music and had general charge of the performance. Lawes himself played the part of the Attendant Spirit. The parts of the Lady and the Two Brothers were taken by the children of the Earl.

SUGGESTIONS FOR STUDY

LINES 5-11. Express the thought in plain language.

LINES 12-13. See Matthew xvi. 19.

LINES 19-33. Explain how all this mythology is worked into an elaborate compliment to the Earl of Bridgewater. Line 33 is an appeal to local feeling.

LINES 37-38. Keep the scene before the mind. Remember that the best architect of the time contrived the scenery.

LINES 50-72. What is the difference between the power of Circe (see Gayley's *Classic Myths*, pp. 318 ff.) and that of Comus? Give both a dramatic and a symbolic reason for making the potion of Comus affect the head only.

LINES 73-77. What is the allegorical meaning?

LINES 93 ff. "Comus" is a Greek word meaning revelry. Comus and his rout present the antimask. The parts were taken by hired actors. Picture the scene (see stage directions). Explain the change in the meter. What is the effect of the change?

LINE 118. Scan the line.

LINE 126. Explain how this is a low standard of morals, and so expresses the moral depravity of Comus.

LINES 129-133. What is the effect of the change in the meter?

LINE 144. The speaking stops here, while Comus and his company dance.

LINE 145. Why change from the short rhymed couplet to blank verse?

LINES 153-154. What does the actor do as he pronounces these lines? (Cf. line 165.)

LINE 179. Explain the etymology and history of "wassail."

LINES 188-190. Note how definite is the picture of the coming of night. Explain "sad," "votarist," "palmer," "weed," "Phœbus," "wain."

LINES 219-225. "Notice the ingenious device by which the Spirit, hiding above, is enabled to confirm the Lady's faith, and the audience is reminded of his presence and his purpose."

LINES 230-243. Read aloud to catch the rhythm. Look up the story of Echo and Narcissus in a classical dictionary.

LINE 243. "Add the charm of Echo to the music of the spheres" (Bell). Explain "the music of the spheres."

LINE 244. What two persons are complimented?

LINE 254. The Naiades were water nymphs. What were wood nymphs called (line 964)?

LINE 262. Are these words appropriate in the mouth of Comus?

LINE 273. "Extreme" is accented on the first syllable. (Cf. "complete," line 420.) In Milton and Shakespeare, adjectives of two syllables are accented on the first syllable if the word following is accented on the first syllable. Otherwise the adjective takes the accent on the last syllable. Explain how the metrical requirements determine this law.

LINES 331 ff. How do the two brothers differ in temperament? Is the dialogue dramatic?

LINES 381-384. Memorize.

LINES 441-452. What is peculiar about Milton's interpretation of the myths of Diana and Minerva? (For the myths, see *Classical Dictionary*.)

LINE 495. The waters stop in their course to listen. Cf. *Il Penseroso*, 59.

LINE 553. One manuscript reads "drowsy frightened;" another, "drowsy flighted." Which seems the better?

LINES 555-562. A splendid example of exaggeration used for compliment to Lady Alice.

LINE 637. Where has the story which is here referred to been mentioned before?

LINE 656. Why does the Spirit leave to the brothers the task of rescuing the Lady?

LINES 667 ff. Explain how truth and falsehood are craftily mixed in the words of Comus. Has the conversation which follows any bearing upon the notions about life held by the Cavaliers and the Puritans? Milton is not quite in sympathy with either party.

LINES 756-800. Milton has forgotten that it is the Lady who is talking, and speaks in his own person. Note other undramatic passages in the poem.

LINE 814. Why does Milton make the success of the brothers only partial?

LINES 922 ff. Read aloud to get the beauty of the lines, and to visualize the imagery.

LINE 957. The second part of the antimask.

LINE 965. What takes place on the stage, lines 965-966?

LINE 1000. For Venus and Adonis, see *Classical Dictionary*.

LINE 1005. For Cupid and Psyche, see Pater's *Marius the Epicurean*, Chapter V, or William Morris's *Earthly Paradise*.

TOPICS FOR ESSAYS AND REPORTS

1. The Structure of *L' Allegro* and *Il Penseroso*.
2. The Story of Orpheus and Eurydice.
3. The Story of Echo and Narcissus.
4. The Story of Cupid and Psyche.
5. The Powers of Circe and Comus.
6. How far Milton was a Puritan.
7. The Mask and the Drama compared.
8. Milton's Political Life.

THE GOLDEN TREASURY, BOOK IV

The poems of this book belong, for the most part, to the first thirty years of the nineteenth century, the blossoming time of modern English poetry. The tendency toward the emotional and imaginative, which had steadily increased during the last half of the eighteenth century, reached its climax with the publication of *The Lyrical Ballads* in 1798, and maintained ascendancy for the next quarter of a century, in the poetry of Wordsworth, Coleridge, Byron, Shelley, and Keats. This poetry has the following marked characteristics:

(1) Much of it treats of common life, particularly English rural life. Princes and nobles were no longer necessary for

heroes. The lives of the poor and the lowly were thought to exemplify better the most sincere and fundamental human emotions. Artificiality gave place to simplicity and sincerity.

(2) There was a renewed interest in the old ballads and in the mystery and superstition of the Middle Ages. The atmosphere of romance was greatly loved.

(3) Interest in Nature was intense. The poets lived much in the country and had an intimate relation with field and hill and stream. All the changing moods of Nature were sympathetically studied, and the emotions which the poets felt in the presence of Nature were minutely described.

(4) Free rein was given to the emotions and passions. No period in English literature is richer in genuine lyric poetry. Love lyrics are especially numerous.

(5) The note of melancholy is often sounded. The sorrow of disappointed love, eulogy of the dead, serious reflections on the deeper meaning of life — all find their place in this period of varied emotional and imaginative interests.

(6) The variety of metrical forms is noticeable. The heroic couplet of Pope had lost its great popularity. Blank verse and the octosyllabic couplet of Milton had found favor, and these were followed by a great variety of verse forms fitly expressing the variety of emotion. The sonnet was particularly cultivated. The ode furnished the form for the most dignified and exalted moods.

(a) NARRATIVES OF COMMON LIFE

Lucy Gray (ccxxvi) illustrates the narrative of common life at its best. There is nothing extraordinary in the subject matter. The style is simple and sincere without any of the adornments of "poetic diction." Yet, here is genuine poetry. Emotion and imagination have elevated the story above the commonplace and the prosaic. The poetic quality does

not lie in diction and rime alone, but in the very texture of the thought. Read the poem a number of times, until this fact becomes clear.

Simon Lee (cclxxiii) and *Ruth* (cccxx) also illustrate the narrative of common life. Which seems to you the more poetic? Why? Compare them with *Lucy Gray*. Indicate passages which emotion and imagination have not lifted out of the commonplace into real poetry? Read, for comparison, Wordsworth's *Michael* and Tennyson's *Dora*.

The Two April Mornings (cccxix) and *The Fountain* (cccxixi) are not narratives, but incidents. They are little pictures. The author seizes upon a life at some significant moment and gives an impression which explains the whole life. These poems are as simple and direct as *Simon Lee* and *Ruth*. Are they more poetic or less poetic? Why? Characterize Matthew, citing passages to support your statements. Was he a pleasant companion? Was he a happy man? Point out striking similes and comparisons.

(b) THE INFLUENCE OF BALLADS

Jack of Hazeldean (ccxxvii) is a modern ballad which seeks to reproduce both the subject matter and the simple objective style of the old ballads. There is no thought of reading into the material any modern ideas of life. Explain how a judicious selection of material makes possible the leaving of much to be read between the lines. Comment on the unity of the poem.

The Pride of Youth (cclxxiii) also illustrates these simple objective qualities. The poem is dramatic rather than analytical (see Palgrave's note). What is the "pathetic meaning" of the poem?

La Belle Dame Sans Merci (cexxxvi). Has this poem any suggested meaning? For instance, does the fairy stand for Poesy and the disconsolate knights for unsuccessful poets? Or does the poem suggest the modern conception of the selfish woman who exacts everything from the lover, but brings to him no inspiration and uplift? Cf. Browning's *Andrea del Sarto* and Burne-Jones's picture *The Vampire*, together with the verses written by Kipling to interpret the picture. Read Keats's poem aloud till you catch the rich music of the lines. Are the adjectives and adverbs well selected? Why?

Read in connection with these ballads numbers cexiii, cexxv, cexxxviii, cexl, cexli, cclxxxi, cclxxv.

(c) WAR POEMS

Closely allied to the ballads and narratives of common life are the war poems: *Ye Mariners of England* (ccl), *Hohenlinden* (cclix), *After Blenheim* (cclx), *The Battle of the Baltic* (ccli), *The Burial of Sir John Moore* (cclxii).

The Soldier's Dream (cccix) is particularly remarkable for unity and for careful selection of material, specific, graphic, emotional. Explain, and cite passages in illustration. Find other poems of war and patriotism in this volume, and compare them with those already mentioned.

(d) INTEREST IN NATURE

The poets of the early nineteenth century studied Nature intimately and often wrote with the eye upon the object; consequently their work is specific, detailed, accurate. To be sure, their descriptions are not scientific; they do not always identify species. But that is not the object of poetic description. The poet does not necessarily select the details which appeal to the understanding alone, and which make it possible to identify the object when seen again. He chooses

rather those details which interpret his emotions in the presence of the object. He is interested in the emotional and imaginative impression. His observations, however, are often quite as accurate and keen as those of the scientist.

The Green Linnet (cclxxxviii) is an example of poetic description. For the purpose of distinguishing between scientific and artistic description compare this poem with the following description from a book on ornithology.

"Tail very deeply forked; outer feathers (of tail) several inches longer than the inner, very narrow toward the end; above glossy-blue, with concealed white in the middle of the back; throat chestnut; rest of lower part reddish-white, not conspicuously different; a steel blue collar on the upper part of the breast, interrupted in the middle; tail feathers with a white spot near the middle, on the inner web. Female with the outer tail feather not quite so long. Length, six and ninety one-hundredths inches; wing five inches, tail, four and fifty one-hundredths inches."

Wherein lies the difference? What is the guiding principle in the choice of details in each?

The Daffodils (ccci) and *Kubla Khan* (cccxv) are also poems in which details are chosen for their emotional and imaginative suggestion as well as for their picturesqueness. Classify with these, other poems which show the same qualities. Explain how *The Daffodils* illustrates Wordsworth's idea that "poetry is emotion recollected in tranquillity." Analyze the meter of *Kubla Khan*, showing that the changes in rhythm are in harmony with the changes in thought.

My heart leaps up (cccxxxvii) has been called Wordsworth's poetic creed. Explain the creed. What is meant by, "The Child is father of the Man"?

The Reaper (cccxviii) illustrates the reflective, moralizing attitude, calm, serene, elevated. Explain. This reflec-

tive quality in Nature poetry is noteworthy. The passionate feeling in the presence of Nature does not always become poetry at once. Wordsworth, the greatest of Nature poets, called poetry, "Emotion recollected in tranquillity." There is a calm philosophical tone throughout his work. He believed the objects of Nature are the language of God, and that it is the function of the poet to translate this divine language into the language of men. Wordsworth's feeling for Nature is clearly explained in his poem on Tintern Abbey, which should be carefully studied in this connection.

The Reverie of Poor Susan (ccxcix) also illustrates Wordsworth's reflective method. It is a beautiful picture, rich in pathos. Is the introductory couplet admirable? Give reasons. Is the picture the real point of the poem? If not, what is?

To the Cuckoo (cclxxxix) shows this reflective mood of Wordsworth flashing up into exaltation. Determine what other poems are to be classified with this, and make brief comments on their striking characteristics. Explain the effect which the songs of different birds have upon you.

To the Skylark (cclxxxvi) should be compared with Shelley's *To a Skylark* (cclxxxvii). These poems bring into contrast the prevailing moods of the two men. Wordsworth remains upon the ground, and connects his skylark with the earth and with the life of men. Shelley soars with his skylark in rapt abandonment. Shelley's temperament is more passionate, or at any rate, less reflective than is Wordsworth's. Both poets employ metaphor and simile. Point out the most effective examples of each, giving reasons for your choice. Is the meter of each poem appropriate to the poet's mood? Explain.

Written Among the Euganean Hills (cccxi) shows the luxuriant picturesqueness as well as the passionate tone of

Shelley's imagination. Explain the symbolism of the first division. Find other examples of symbolism. Write a few paragraphs contrasting Shelley's attitude toward Nature with that of Wordsworth, illustrating from the poems. Which is the more musical poet? Cite the most musical passages.

(c) POEMS OF LOVE

More than half of the poems in Book IV have to do with love. All its aspects are portrayed; its despair, its exaltation, its joys, its sorrows, its abandonment, its reflective richness.

She was a Phantom of Delight (ccxvii) is rich in reflection. Wordsworth never allows his heart to run away with his head. Is there any example in this poem of an ill-chosen word? Is this poem superior in any way to the poem by Lord Byron which immediately precedes (ccxvi)?

Love's Philosophy (ccxxviii) and *The Indian Serenade* (ccxv) show the abandonment of love, a mood very characteristic of Shelley. Find other examples in Shelley's poems. Compare Shelley with Wordsworth in this respect, citing passages to illustrate the comparison.

She dwelt among the untrodden ways (ccxx) could hardly be surpassed for simple and sincere pathos. Which lines best illustrate simplicity and pathos? Characterize the imagery of the second stanza.

A Lost Love (ccxxiv) and *At the Mid-hour of Night* (ccxlv) portray the sweetness of sorrow to which the soul has become partly reconciled.

When we two parted (ccxxxiv) is the cry of despair. How is it typical of Byron's sad, rebellious experience? What other love poems in the collection are striking? Explain why they interest you.

(f) THE TONE OF MELANCHOLY

It has been often remarked that a deep strain of melancholy runs through English poetry: reflection on the mysteries of life, sad retrospection over disappointments, the dwelling on lost associations. *The Old Familiar Faces* (ccxiv) is one of the tenderest and richest. Indicate others which seem to you good examples in this kind, and explain why you choose them.

(g) THE SONNETS

The varied verse forms of this volume give excellent opportunity for the study of versification. The subject should be looked up carefully in Bright and Miller's *English Versification* or in some similar book. Various poems, e.g., *Kubla Khan* (cccxvi) should be analyzed.

One of the most interesting forms is the sonnet. It consists of fourteen iambic pentameter lines, e.g.,

"The world/is too/much with/us. Late/and soon "

u /u /u /u /u /u /u /

The arrangement of the rimes distinguishes two well established types, the Petrarchan and the Shakespearean.

The Petrarchan is divided into two parts, an octave and a sestet. The rime scheme of the octave, or first eight lines, is fixed; those of the sestet, or last six lines, are variable. In general, the rime scheme is as follows: octave, *abbaabba*; sestet, *cdecde*. However, almost any combination may be used in the sestet except a couplet at the end. Ccx is a typical Petrarchan sonnet.

The Shakespearean sonnet consists of three quatrains (four lines) with alternate rimes, followed by a couplet, as follows: *abab, cded, efef, gg*. Of the twenty-two sonnets in this volume only three (or possibly four) may be called Shakespearean (ccxlii, ccxliii, cccxxiii, cccxv).

The Petrarchan form is best adapted to a theme which naturally divides itself into two parts, the one balancing itself against the other. The theme rises and develops in the octave, it falls and concludes in the sestet.

Milton: thou shouldst be living at this hour (cclvii) is an almost perfect Petrarchan sonnet. The picture of English conditions in the octave is set off against the character and influence of Milton in the sestet. The division is exact. Explain more fully the social and political conditions to which Wordsworth refers.

By the Sea (cccix). Explain how the octave is set off against the sestet. Comment on the choice of adjectives and on the effectiveness of the imagery. Describe in more detail the picture which the second and third lines suggest.

The world is too much with us (cccxvi) gives the situation in the octave, and the conclusion in the sestet. The connection in thought between octave and sestet is here more marked. The turning point, however, is not exactly at the end of the octave. Is this a blemish? Is the thought of the poem true of most of us? Explain. Why is it worth while to cultivate the imagination and the emotions?

On First Looking into Chapman's Homer (ccx). Here, also, the balance of thought is exact. Unfortunately, however, Cortez was not the first to view the Pacific. Who was? Read Matthew Arnold's criticism of Chapman's Homer in *On the Study of Celtic Literature and on Translating Homer*. Was Keats a classical scholar? Find the sonnets in which the thought is not perfectly adapted to the form.

The Shakespearean form is best adapted to a thought which gradually develops from different points of view to a conclusion or a climax at the end, which can be summed up in a couplet.

The Terrors of Death (ccxliii) is a perfect example,

consisting of three "when" ideas, in three quatrains, brought to a conclusion in a couplet. To what facts in the life of Keats does this sonnet have reference?

The Human Seasons (ccxxxii) is adapted in thought to the Shakespearean form, but the concluding couplet is not a summary or an application of the theme.

Bright Star (ccliii). Is the theme here more suitable to the Shakespearean or to the Petrarchan form? Why?

Admonition to a Traveler (ccxevi) has a theme which naturally develops through three parts to a conclusion. It concludes with a couplet in the Shakespearean manner, but begins with an octave in the Petrarchan manner.

(h) THE ODES

The most dignified, sublime, and philosophical themes in this volume are cast into the form of odes. Some odes are comparatively regular in their verse form, being practically a series of uniform stanzas (cf. *Ode to Duty*, cclii). Others are irregular (cf. *Ode on Intimations of Immortality*, ccxxxviii). Look up the subject of odes in Bright and Miller's *English Versification*, pp. 139 ff., or in an encyclopedia.

Ode to Duty (cclii). Notice the dignity, elevation, philosophic calm, moral stability, and spiritual poise of this poem. Give a brief explanation of how the thought is developed from stanza to stanza. Give a brief but complete explanation of the metrical form.

Ode to a Nightingale (ccxc). Paraphrase closely the first stanza to bring out the exact meaning of lines 4, 5, 6, and 7. Parse "being," line 6. Memorize the seventh stanza. Read the story of Ruth in the Bible in order to get the full poetic beauty of this passage. What words in the poem seem to you particularly well chosen?

Matthew Arnold well said that one of the best means of

getting an appreciation of poetry is to collect a few lines of undoubted poetic power, brood over them sympathetically, and then use them as tests by which to judge other lines. Such lines in this poem are :

“To cease upon the midnight without pain.”

“She stood in tears amid the alien corn.”

“Magic casements opening on the foam
Of perilous seas in faery lands forlorn.”

Find other lines which seem to you to have fine emotional or imaginative qualities. Select two or three adjectives which seem to you to characterize best the prevailing atmosphere of this poem.

Explain “Lethe,” “dryad,” “Provençal,” “Hippocrene,” “Bacchus.”

Ode to the West Wind (cccxii). The metrical form of this ode is *terza rima*, the meter of Dante’s *Divine Comedy*. Analyze and explain it.

If the ideas of the poem are not clear, study the syntax more carefully. If the poem does not appeal to the emotions and the imagination, try to visualize the imagery more completely. Read the poem aloud. A scholarly appreciation of poetry requires at least: (1) discrimination in the meaning of words, (2) a sure knowledge of syntax, (3) the power to visualize imagery, and (4) an ear for rhythm.

Analyze the thought of the poem. What relation has the fourth stanza to the preceding stanzas? Explain how the thought of the last stanza reverts to the thought of the first.

Ode on a Grecian Urn (cccxviii). There are urns in the British Museum which may have suggested the detail of this poem, but no one of them is here exactly described. What would pictures illustrating the poem look like? How many distinct pictures are there? Indicate wherein pic-

tures could not adequately express the content of the poem.

The last two lines are said to constitute the poetic creed of Keats. Criticize that creed. Compare it with the creed of Wordsworth (cccxvii).

Ode on Intimations of Immortality (cccxviii). Make a brief summary of the poem — such a summary as might begin: "My feeling for Nature has changed with the years. The objects of Nature are still beautiful, but a certain early glory has departed. However, let not my grief wrong the season," etc. Relate any similar experience of your own childhood. Memorize the nineteen lines beginning, "Our birth is but a sleep and a forgetting," and also the seven lines beginning, "Hence in a season of calm weather."

CHARACTERISTICS OF THE POETS

1. Which poet represented in these selections seems to have been most affected by the old ballads and the atmosphere of chivalry?
2. Which poet is the most passionate?
3. Which is the most reflective?
4. Which shows the deepest interest in Nature?
5. What is the difference between Wordsworth and Shelley in their attitude toward Nature (cf. the poems on the skylark)?
6. Which is the most musical poet?

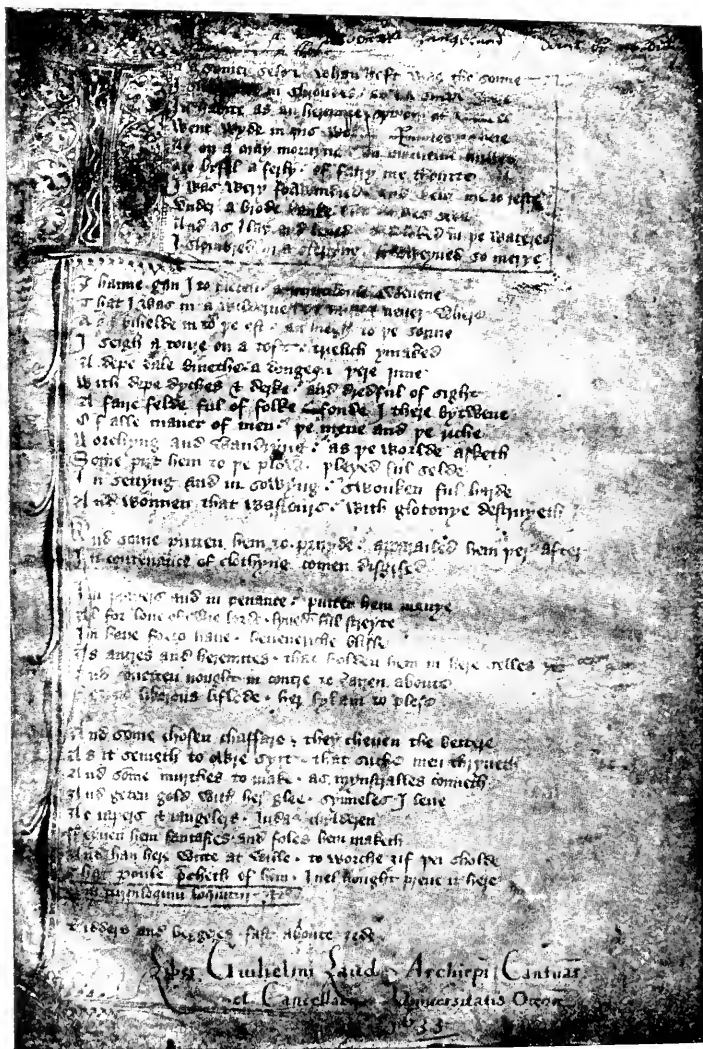
TOPICS FOR SHORT COMPOSITIONS

1. Wordsworth's Ideas about Nature.
2. The English Lake District.
3. Why some Students do not appreciate Poetry.
4. Renewed Interest in Country Life in America.
5. A Nature Description.
6. The Songs of Birds distinguished.

PART II

A BRIEF SURVEY OF ENGLISH LITERATURE





THE FIRST PAGE OF "PIERS PLOWMAN."
Facsimile from the MS. in the Bodleian Library.

CHAPTER VII

THE OLD ENGLISH PERIOD

(a) THE EARLY LITERATURE OF THE ANGLO-SAXONS

The People. — For the beginnings of English literature we must go back to a time before our Anglo-Saxon forefathers came to England, when they were still living on the shores of the North Sea in Denmark and about the mouth of the Elbe River in northern Germany. They were Low-German tribes, allied more closely to the modern Dutch than to the modern Germans both by language and by blood. It is thought that they did not penetrate far into the swamps and forests of the interior, but lived along the shore and on the sea. They were uncivilized people, but not savages. Their literature shows — and we always go to literature to find out the inner life of a people — that they loved their homes, revered their women, felt the influences of Nature, believed in their gods, loved personal freedom, sought honor and glory. They were adventurous seafarers, stern of heart and strong of hand; but they were not pirates.

Their Gloomy Life. — Their life was gloomy. Denmark and Germany are lands of cloud and mist. During the entire year the sun can be seen only a third of the time that it is above the horizon. In winter, darkness comes in the middle of the afternoon. Moreover, the struggle with storm and sea was long and hard. No wonder this people was a stern and somber race, with a gloomy religion, and with melancholy ideas of life and fate. Life was almost without joy save

perhaps the joy of conflict ; and the whole of man's life, with whatever of joy it might have, was but the flicker of a candle between two great darknesses. The essential gloom of it was well expressed somewhat later in Northumbria by one of their own chiefs :

"You remember, it may be, O king, that which sometimes happens in winter when you are seated at table with your earls and thanes. Your fire is lighted, and your hall warmed, and without is rain and snow and storm. Then comes a swallow flying across the hall ; he enters by one door, and leaves by another. The brief moment while he is within is pleasant to him ; he feels not rain nor cheerless winter weather ; but the moment is brief — the bird flies away in the twinkling of an eye, and he passes from winter to winter. Such, methinks, is the life of man on earth, compared with the uncertain time beyond. It appears for a while ; but what is the time which comes after — the time which was before ? We know not. If, then, this new doctrine [Christianity] may teach us somewhat of greater certainty, it were well that we should regard it."

Literature of Tradition. — Life, however, was not altogether without solace. In the long winter evenings the lord and his retainers gathered in the hall and sat around the mead bench, drinking together and listening to the song of the scôp and the gleeman. These poets and reciters kept alive the traditions of the people, interpreting their ideals in myth and legend and heroic story. This was their literature ; not books, not even manuscripts. Stories of gods and heroes passed from generation to generation by word of mouth, even as the story of the wrath of Achilles was handed down among the prehistoric Greeks. Some of these stories are history ; most of them, myths about the struggle of the race with sea and storm and pestilence.

When our forefathers came to England in the fifth century, they brought with them these traditions just as the pre-

historic Greeks took their traditions to Asia Minor ; and just as the story of the siege of Troy developed in Asia Minor into *The Iliad*, so the Anglo-Saxon legends developed in England into an Anglo-Saxon epic, *Beowulf*.

“ **Beowulf.** ” — The scene of the early part of this story is Denmark. Hrothgar, King of the Danes, had built a splendid mead hall by the sea, where he and his thanes gathered to feast and to listen to the songs of the gleemen. But a frightful monster, Grendel, came now and again and carried off the warriors to devour them in his lair. Arms could not prevail against him, and joy was turned to mourning in Hrothgar’s Hall. At length from across the sea came the hero Beowulf to fight with the monster in the hall, and to pursue him wounded to the death to his lair beneath the waters of a sea pool. Here Beowulf also meets and destroys Grendel’s mother. The hero then returns in great honor to his home in South Sweden, where he rules over his people for fifty years. In his old age, he destroys a fire dragon, and thereby secures for his people a great treasure-hoard ; but, in the battle, he loses his own life. A grateful people burn his body in pomp upon a funeral pyre and, upon a promontory overlooking the sea, erect a memorial barrow above his ashes. The end of the poem is too fine to pass over without quoting :

“Then fashioned for him the folk of Geats
firm on the earth a funeral-pile,
and hung it with helmets and harness of war
and breastplates bright, as the boon he asked ;
and they laid amid it the mighty chieftain,
heroes mourning their master dear.
Then on the hill that hugest of balefires
the warriors wakened. Wood-smoke rose
black over blaze, and blent was the roar
of flame with weeping (the wind was still),

till the fire had broken the frame of bones,
hot at the heart. In heavy mood
their misery moaned they, their master's death.
Wailing her woe, the widow old,
her hair upbound, for Beowulf's death
sung in her sorrow, and said full oft
she dreaded the doleful days to come,
deaths enow, and doom of battle,
and shame. — The smoke by the sky was devoured.

“The folk of the Weders fashioned there
on the headland a barrow broad and high,
by ocean-farers far descried :
in ten days' time their toil had raised it,
the battle-brave's beacon. Round brands of the pyre
a wall they built, the worthiest ever
that wit could prompt in their wisest men.
They placed in the barrow that precious booty,
the rounds and the rings they had reft erewhile,
hardy heroes, from hoard in cave, —
trusting the ground with treasure of earls,
gold in the earth, where ever it lies useless to men as of
yore it was.

“Then about that barrow the battle-keen rode
atheling-born, a band of twelve,
lament to make, to mourn their king,
chant their dirge, and their chieftain honor.
They praised his earlship, his acts of prowess
worthily witnessed : and well it is
that men their master-friend mightily laud,
heartily love, when hence he goes
from life in the body forlorn away.

“Thus made their mourning the men of Geatland,
for their hero's passing his hearth-companions :
quoth that of all the kings of earth,
of men he was the mildest and most belov'd,
to his kin the kindest, keenest for praise.”

In this poem we see the scenes with which our forefathers were familiar, enter into their hopes and fears, and realize their passion for honor and glory, their high feeling of duty, and the stern heroism with which they took leave of life.

Other poems which give us insight into Anglo-Saxon character and life are *Widsith*, an account of the wanderings of a gleeman; *The Sea-farer*, written in the spirit of Odysseus, though the northern seas differ much from the Mediterranean; and the *Battle of Brunanburh* and the *Battle of Maldon*, fine expressions of the warlike spirit of the race.

(b) THE TRADITIONAL LITERATURE OF THE CELTS

The Celts in Britain. — The people who inhabited England — or Britain as it was then called — before the Anglo-Saxon conquest, were Celts, that branch of the Indo-European family of races which had overspread France, Spain, and the British Islands before the time of recorded history in western Europe. Caesar had fought against many of the Celtic tribes in Gaul, and in 55 B.C. had crossed over into Britain and defeated the British tribes there. Later Britain had become a Roman province, adopting to a certain extent the civilization of Rome. By the early part of the fifth century, however, the Roman legions had been withdrawn from Britain to protect the imperial city from the inroads of the Teutonic tribes of northern Europe, leaving the Celts of Britain to take care of themselves. They resisted the Anglo-Saxon invaders as best they could; but they were little by little driven back into the mountains of Wales and Scotland, and some of them passed over into Armorica on the northwest coast of France.

Literature of the Britons. — These people, as well as the Anglo-Saxons, had their traditional literature of myth and legend and heroic story, which has had a large influence in

the development of English literature. These traditions clustered especially about the name of Arthur, supposed to be a British prince who gathered the scattered bands of his people about him, and stemmed for a time the tide of Anglo-Saxon invasion, defeating the invaders in twelve great battles, of which the last was the famous battle of Mount Badon. The early form of these stories is not known to us. We have no mention of them until about the ninth century; and, so far as we know, they did not find their way into manuscript until the eleventh or twelfth century, being transmitted from generation to generation by word of mouth like the story of the wrath of Achilles, and the story of the exploits of Beowulf. They need not be discussed in this chapter, for, in the form in which they have come down to us, they belong to a time later than the Old English period. It is enough to say here that they reveal a people quite different from the Anglo-Saxon; a less somber people, gayer and more fanciful, more eager, more excitable, more buoyant, more appreciative of beauty, richer in sentiment, more keenly sensitive to joy and sorrow; but less steady, less persevering, less enduring, less likely to conquer, to achieve, and to prevail.

(c) CHRISTIAN LITERATURE

When the Anglo-Saxons conquered Britain, they were pagans, and they remained pagans for one hundred and fifty years. Then Christianity came.

The Coming of Christianity. — One day in Rome in the latter half of the sixth century, a monk by the name of Gregory, seeing in the slave market at Rome two fair-haired slaves from Britain, asked to what race they belonged and was told that they were Angles. Thinking their faces more like Angels than Angles, he determined that this race should know Christianity; and later when he became Pope, sent

St. Augustine to convert them. St. Augustine came to southern England at the very end of the sixth century, established monasteries and schools, and instituted Christian civilization. About the same time also monks came from Ireland, which had long been a center of religion and learning, and established Irish (Celtic) monasteries in the north. These two streams of Christian influence brought to the English new thoughts and feelings, new ideas about life, and before long produced a literature different in many ways from the traditional pagan literature of the earlier Anglo-Saxons.

Cædmon. — The first Christian literature grew up in the north during the seventh century. One of the most important of the northern monasteries was at Whitby on the eastern coast, northeast of the city of York (see map). Here lived Cædmon, a poor ignorant man, who, if the legend about him is true, was miraculously led to the writing of poetry. Bede, who was born about the time of the death of Cædmon, tells the story in his *Ecclesiastical History*.

“There was in the monastery of this abbess a certain brother especially distinguished by the grace of God, since he was wont to make poems breathing of piety and religion. Whatever he learned of Sacred Scripture by the mouth of interpreters, he in a little time gave forth in poetical language composed with the greatest sweetness and depth of feeling, in English, his native tongue; and the effect of his poems was ever and anon to incite the souls of many to despise the world and long for the heavenly life. Not but that there were others after him among the people of the Angles who sought to compose religious poetry; but none there was who could equal him. He (Cædmon) did not learn the art of song from men, nor through the means of any man; rather did he receive it as a free gift from God. Hence it came to pass that he never was able to compose poetry of a frivolous or idle sort; none but such as pertain to religion suited a tongue so religious as his. Living always the life of a layman until well advanced in years, he had never learned

the least thing about poetry. In fact, so little did he understand of it that when at a feast it would be ruled that every one present should, for the entertainment of the others, sing in turn, he would, as soon as he saw the harp coming anywhere near him, jump up from the table in the midst of the banqueting, leave the place, and make the best of his way home.

“This he had done at a certain time, and leaving the house where the feast was in progress, had gone out to the stable where the care of the cattle had been assigned to him for that night. There, when it was time to go to sleep, he had lain down for that purpose. But while he slept some one stood by him in a dream, greeted him, called him by name, and said, ‘Cædmon, sing me something.’ To this he replied, ‘I know not how to sing, and that is the very reason why I left a feast and came here, because I could not sing.’ But the one who was talking with him answered, ‘No matter, you are to sing for me.’ ‘Well, then,’ said he, ‘what is it that I must sing?’ ‘Sing,’ said the other, ‘the beginning of created things.’ At this reply he immediately began to sing verses in praise of God the Creator, verses that he had never heard, and whose meaning is as follows: ‘Now should we praise the Keeper of the heavenly kingdom, the might of the Creator and His counsel, the works of the Father of glory; how He, though God eternal, became the author of all marvels. He, the almighty Guardian of mankind, first created for the sons of men heaven as a roof, and afterwards the earth.’ This is the meaning, but not the precise order, of the words which he sang in his sleep; for no songs, however well they may be composed, can be rendered from one language into another without loss of grace and dignity. When he rose from sleep, he remembered all that he had sung while in that state, and shortly after added, in the same strain, many more words of a hymn befitting the majesty of God.

“In the morning he went to the steward who was set over him, and showed him what gift he had acquired. Being led to the abbess, he was bidden to make known his dream and repeat his poem to the many learned men who were present, that they all might give their judgment concerning the thing which he related, and

whence it was; and they were unanimously of the opinion that heavenly grace had been bestowed upon him by the Lord. They then set about expounding to him a piece of sacred history or teaching, bidding him, if he could, to turn it into the rhythm of poetry. This he undertook to do, and departed. In the morning he returned and delivered the passage assigned to him, converted into an excellent poem. The abbess, honoring the grace of God as displayed in the man, shortly afterward instructed him to forsake the condition of a layman and take upon himself the vows of a monk. She thereupon received him into the monastery with his whole family, and made him one of the company of the brethren, commanding that he should be taught the whole course and succession of Biblical history. He, in turn, calling to mind what he was able to learn by the hearing of the ear, and, as it were, like a clean animal, chewing upon it as a cud, transformed it all into most agreeable poetry; and, by echoing it back in a more harmonious form, made his teachers in turn listen to him. Thus he rehearsed the creation of the world, the origin of man, and all the story of Genesis; the departure of Israel from Egypt and their entry into the Promised Land, together with many other histories from Holy Writ; the incarnation of our Lord, his passion, resurrection, and ascension into heaven; the coming of the Holy Ghost and the teaching of the Apostles; moreover, he made many poems about the terror of the future judgment, the awfulness of the pains of hell, and the joy of the heavenly kingdom, besides a great number about the mercies and judgments of God. In all these he exerted himself to allure men from the love of wickedness, and to impel them to the love and practice of righteous living; for he was a very devout man, humbly submissive to the monastic rule, but full of consuming zeal against those who were disposed to act otherwise.

“Hence it came to pass that he ended his life with a fair death. For when the hour of his departure drew nigh, he was afflicted for the space of a fortnight with a bodily weakness which seemed to prepare the way; yet it was so far from severe that he was able during the whole of that time to walk about and converse. Near at hand there was a cottage, to which those who were sick and

appeared nigh unto death were usually taken. At the approach of evening on the same night when he was to leave the world, he desired his attendant to make ready a place there for him to take his rest. The attendant did so, though he could not help wondering at the request, since he did not seem the least like a person about to die. When he was placed in the infirmary, he was somehow full of good humor, and kept talking and joking with those who had already been brought there. Some time after midnight he asked whether they had the Eucharist at hand. 'What do you need of the Eucharist?' they answered, 'you aren't going to die yet, for you are just as full of fun in talking with us as if nothing were the matter with you.' 'Never mind,' said he, 'bring me the Eucharist.' Taking it in his hand, he asked, 'Are you all at peace with me, and free from any grudge or ill will?' 'Yes,' they all responded, 'we are perfectly at peace with you, and cherish no grievance whatever.' 'But are you,' said they, 'entirely at peace with us?' 'Yes, my dear children,' he answered without hesitation, 'I am at peace with all the servants of God.' And thus saying, he made ready for his entrance into the other life by partaking of the heavenly journey-bread. Not long after he inquired, 'How near is it to the hour when the brethren are wakened for lauds?' 'But a little while,' was the reply. 'Well then,' said he, 'let us wait for that hour,' and, making over himself the sign of the cross, he laid his head on the pillow, and falling into a light slumber, ended his life in silence. And so it came to pass that, as he had served the Lord in simplicity and purity of mind, and with serene attachment and loyalty, so by a serene death he left the world, and went to look upon His face. And meet in truth it was that the tongue which had indited so many helpful words in praise of the Creator, should frame its very last words in His praise, while in the act of signing himself with the cross and of commending his spirit into His hands. And that he foresaw his death is apparent from what has here been related."¹

The long epic poem which has come down to us associated

¹ Cook and Tinker, *Translations from Old English Poetry*, pp. 180-183.

with the name of Cædmon consists of a paraphrase of Genesis, Exodus, and a part of Daniel. It was not, however, all written by Cædmon; and no one knows exactly what parts are his. The tone is almost as much pagan as Christian. Armies and battles are described with enthusiasm. The destruction of the Egyptians in the Red Sea is sung with savage zest. The poem represents a civilization nominally Christian, but still permeated with pagan thought and feeling.

Cynewulf was another important poet who wrote in Anglo-Saxon. Almost nothing is known of his life. We are not sure how many of the poems attributed to him were really written by him; but some of them certainly were, since he worked his name into the text in a kind of cipher, using runes for the purpose.¹

“**Elene**” and “**Christ**.” — The most important of Cynewulf’s undoubted poems are *Elene* and *Christ*. *Elene* relates how Constantine, on the eve of battle, had a vision of the cross, and afterwards sent his mother, Elene, to search for the original cross in Jerusalem. The *Christ* tells the story of the nativity of Christ, his ascension, and the last judgment. Like most of the medieval writers and painters, Cynewulf loved to depict the tortures of the wicked and the joys of the redeemed. The *Christ*, however, is prevailingly didactic, though rising at times to the level of genuine reflective poetry. The following is a typical passage. It compares life to a journey on the sea.

“Now ’tis most like as if we fare in ships
On the ocean’s flood, over the water cold,
Driving our vessels through the spacious seas
With horses of the deep. A perilous way is this
Of boundless waves, and there are stormy seas

¹ See Cook and Tinker, *Translations from Old English Poetry*, p. 83 f.

On which we toss here in this (reeling) world
O'er the deep paths. Ours was a sorry plight
Until at last we sailed unto the land,
Over the troubled main, Help came to us
That brought us to the haven of salvation,
God's Spirit-Son, and granted grace to us
That we might know e'en from the vessel's deck
Where we must bind with anchorage secure
Our ocean steeds, our stallions of the waves."

Bede's "Ecclesiastical History." — Another writer from the north of England was the Venerable Bede, who lived at Jarrow near the mouth of the Tyne. (See map.) He was a scholar, considering the time in which he lived; and although he made many mistakes, we owe to him most of our knowledge of English history from the landing of Cæsar down to the year 731. His principal work is *The Ecclesiastical History of the English People*, written in Latin, as most of his other works were. He is said to have made an Anglo-Saxon translation of the Gospel of St. John, but the manuscript is unfortunately lost. His account of Cædmon shows his interesting style.

The Coming of the Danes. — Near the end of the eighth century the Danes from the Baltic began to make inroads into northern England; and by the middle of the ninth century the learning and civilization of Northumbria had been practically swept away. Monasteries were demolished, teachers and scholars slain, and libraries utterly destroyed. The Northumbrian literature is preserved only in West Saxon transcripts, made, probably, at the court of King Alfred the Great (848-901).

Alfred the Great, who succeeded for a time in checking the Danes in their progress to the south, maintained at his court in Wessex a center of literature and scholarship. He

gathered learned men about him, established a court school, and caused many foreign manuscripts to be translated into Anglo-Saxon. He was himself a scholar and a translator. He gave to his people Anglo-Saxon versions of a manual of history and geography by Orosius, the *Consolations of Philosophy* by Boethius, and the *Pastoral Care* by Gregory. He translated Bede's *Ecclesiastical History*, and, above all, developed the famous *Saxon Chronicle*, the earliest history of England in the language of the people. Extracts from the *Chronicle* are accessible in Manly's *English Prose*, and in Cook and Tinker's *Translations from Old English Prose*. Much of it, especially the account of Alfred's own reign, is literature as well as history. Alfred has fittingly been called the father of English prose. •

After the death of Alfred (901 A.D.) literature declined. There was no national life, and consequently no national literature. Monks in the monasteries wrote homilies, and the *Saxon Chronicle* was continued; but the Anglo-Saxons had produced the best that was in them, and were in need of new blood and a new national impulse. These came with the Norman Conquest in 1066.

READINGS IN ANGLO-SAXON LITERATURE

1. *Beowulf*: Translated by Gummere (The Macmillan Company), and by Child in the Riverside Literature Series (Houghton, Mifflin, and Company).
2. Miscellaneous selections translated by Cook and Tinker in *Translations from Old English Poetry* and *Old English Prose* (Ginn and Company).

CHAPTER VIII

THE MIDDLE ENGLISH PERIOD

(a) THE ROMANCE AND THE BALLAD

The Norman Invasion. — In 1066 William of Normandy invaded England, won the battle of Hastings against Harold, the last of the Saxon kings, and set up in England a Norman kingdom. The Normans, as their name suggests, came originally from the north, and were allied by blood to the Danes who had devastated Northumbria and destroyed the Saxon civilization there. The Normans had settled in Northern France, had intermarried with the French, and had adopted the French language and many of the French customs and ideas of life. The result was a race which possessed the vigor and perseverance of the Teutons, and also the gayety, imagination, and sensitiveness of the French. It was well that such a race should come into England.

The Blending of the Races. — For many years the Normans and Saxons lived side by side in England as conquerors and conquered without much intermingling; but gradually the same thing happened which had happened when the Normans settled in France. The two races united. Norman and Saxon were merged to form the Englishman. The influence of the Celt and the Dane was not insignificant, but the composite Englishman was prevailing Saxon and Norman. Sir Walter Scott's *Ivanhoe* presents a picture of English life during the three centuries after the conquest, when the races were distinct and the language in hopeless confusion. Scott

has brought together (see Part I, p. 18 f.), in the reign of Richard the Lion-hearted, race antagonism which belonged to a century previous, and ideas of chivalry which belonged to a century or two later, so that his history is not accurate as a picture of the time of Richard; but, if we wish to think of the three centuries together, *Ivanhoe* gives us a fairly adequate idea of life in this period of transition. That life is reflected also in the Middle English literature, especially in the romances and ballads which furnished the most important literature between the Norman Conquest and the time of Chaucer.

Beginning of Modern English. — Although the hostility between the races soon died out, it was longer before the languages blended into modern English. There were three languages in England immediately after the conquest: Latin, the language of learning; French, the language of the court and of polite society; and Saxon, the language of the common people. Moreover, there were three dialects of Saxon: the Northumbrian, the Midland, and the Southern, about as different as the Scotch of Burns and the English of Addison. It was not until the time of Chaucer (fourteenth century) that the Midland dialect finally triumphed and became the basis of modern English, absorbing many northern and southern forms, and adding to its vocabulary a large number of Norman-French words.¹

(1) ROMANCES

Arthurian Romance. — The Normans brought a new element into English literature. Preëminently interested in chivalry and romance, they possessed many stories of knightly prowess and romantic adventure, brilliant in description, extravagant in action, abounding in superstition. Among these

¹ Cf. *Ivanhoe*, Chapter I, for the relation of Norman-French and Saxon.

were stories of King Arthur and his knights. It will be remembered (see p. 181) that when the Britons were driven back into the fastnesses of Wales and the North, many of them passed over into Brittany in France, carrying with them traditions of their famous prince. These stories were developed in Brittany as well as in England by the addition of much popular folk-lore, myth, and legend, were further enlarged by the French, and, in the end, became popular all over Europe, extending even into Germany and Italy. Some of the earliest and best of the Arthur stories are in Norman-French. When the Normans came to England, the continental stream and the native Welsh stream of the Arthurian story came together and produced a variety of literature in Latin, French, and English.

Geoffrey of Monmouth's History. — The first important book to treat the Arthurian stories was Geoffrey of Monmouth's *History of the Kings of Britain*, written in Latin about the middle of the twelfth century. Geoffrey pretended that his book was sober history, but he seems to have cared little for historic facts. Indeed he has been called "the champion liar of the twelfth century." His book is full of events which never could have happened — pure romance. He was in a position to know both Welsh and Breton traditions, for he belonged to a Welsh monastery which had intimate connections with the Bretons on the continent. The truth seems to be that he brought together the two masses of tradition and foisted them upon the public as genuine history. To be sure, he claimed to be translating an old manuscript, but no trace of such a manuscript has ever been found. It was the fashion to have a source upon which to base a book, so Geoffrey simply invented a book for the purpose. Although, then, Geoffrey's book was not written in the form of a romance, it is genuine romance material

and the real progenitor of the great mass of subsequent Arthurian literature, including Malory's *Morte d'Arthur* and Tennyson's *Idylls of the King*.

Layamon's "Brut." — Geoffrey's book was immediately translated into French by Wace of Jersey, who added much from oral tradition which Geoffrey seems not to have known. Wace's book, in turn, was translated into English and much enlarged about the year 1200 by a monk named Layamon. Layamon called his book *Brut*. It tells of the founding of the British nation by Brutus, a great grandson of Æneas, and then traces the course of British history down to the author's own time. Nearly a third of the book is taken up with the achievements of Arthur and his knights. Layamon was not content merely to translate Wace and Geoffrey and Bede, his acknowledged authorities; he himself lived on the Severn River close to the Welsh border, where he could not fail to become familiar with Celtic tradition; and this tradition he did not scruple to use. He adds, for instance, the story of the founding of the Round Table and the account of the fays who attended Arthur's birth and, after his last battle, carried him to Avalon to be healed of his wounds.

The Language of Layamon. — Layamon's book is also important because it was the first romance written for Englishmen in the English language. After the Norman Conquest, the English vernacular had ceased to be a literary tongue. Books were all written in Latin or French, except the *Anglo-Saxon Chronicle*, which was continued down to the year 1154. Layamon favored the popular language and employed it again for literary purposes. It had become much changed, however, in the century and a half since the conquest, resembling more the English of Chaucer than the English of Alfred and Cædmon.

The Holy Grail. — During the three centuries following

the Norman Conquest Arthurian romance was in a highly flourishing condition. At the beginning, the stories were purely pagan, but they early took on religious aspects, as the story of the Holy Grail so interestingly shows. This story is thought by some to have been originally a pagan myth about vegetation, a sacrifice to propitiate the god of fertility and growth, and thus to bring in the summer of joy and fruitfulness after the sadness and death of winter. Later the sacrificial vessel seems to have become confused with the cup from which Jesus drank at the last supper, and the sacrificial spear to have become the spear of Longinus, which pierced the side of Christ on the cross. The grail thus became Christian, representing the medieval idea of purity, and visible only to the pure in heart and the righteous.

“**Gawayne and the Green Knight.**” — Of the many romances which appeared in English during the thirteenth and fourteenth centuries the best, by almost universal consent, is *Gawayne and the Green Knight*. The following is the substance of the story:

“On New Year’s day, while Arthur and his knights are keeping the Yuletide feast at Camelot, a gigantic knight in green enters the banquet hall on horseback and challenges the bravest knight to present an exchange of blows; that is, he will expose his neck to a blow of his own big battle-ax, if any knight will agree to abide a blow in return. After some natural consternation and a fine speech by Arthur, Gawain accepts the challenge, takes the battle-ax, and with one blow sends the giant’s head rolling through the hall. The Green Knight, who is evidently a terrible magician, picks up his head and mounts his horse. He holds out his head and the ghastly lips speak, warning Gawain to be faithful to his promise and to seek through the world till he finds the Green Chapel. There, on next New Year’s day, the Green Knight will meet him and return the blow.

“The second canto of the poem describes Gawain’s long journey

through the wilderness on his steed Gringolet, and his adventures with storm and cold, with wild beasts and monsters, as he seeks in vain for the Green Chapel. On Christmas eve, in the midst of a vast forest, he offers a prayer to 'Mary, mildest mother so dear,' and is rewarded by sight of a green castle. He enters and is royally entertained by the host, an aged hero, and by his wife, who is the most beautiful woman the knight ever beheld. Gawain learns that he is at last near the Green Chapel, and settles down for a little comfort after his long quest.

"The next canto shows the life in the castle, and describes a curious compact between the host, who goes hunting daily, and the knight, who remains in the castle to entertain the young wife. The compact is, that at night each man shall give the other whatever good thing he obtains during the day. While the host is hunting, the young woman tries in vain to induce Gawain to make love to her, and ends by giving him a kiss. When the host returns and gives his guest the game he has killed, Gawain returns the kiss. On the third day, her temptations having twice failed, the lady offers Gawain a ring, which he refuses; but when she offers a magic green girdle that will preserve the wearer from death, Gawain, who remembers the giant's ax so soon to fall on his neck, accepts the girdle as a 'jewel for the jeopardy' and promises the lady to keep the gift secret. Here, then, are two conflicting compacts. When the host returns and offers his game, Gawain returns the kiss, but says nothing of the green girdle.

"The last canto brings our knight to the Green Chapel, after he is repeatedly warned to turn back in the face of certain death. The Chapel is a terrible place in the midst of desolation; and as Gawain approaches he hears a terrifying sound, the grating of steel on stone, where the giant is sharpening a new battle-ax. The Green Knight appears, and Gawain, true to his compact, offers his neck for the blow. Twice the ax swings harmlessly; the third time it falls on his shoulder and wounds him. Whereupon Gawain jumps for his armor, draws his sword, and warns the giant that the compact calls for only one blow, and that, if another is offered, he will defend himself.

"Then the Green Knight explains things. He is lord of the castle where Gawain has been entertained for days past. The first two swings of the ax were harmless, because Gawain had been true to his compact and twice returned the kiss. The last blow had wounded him, because he concealed the gift of the green girdle, which belongs to the Green Knight and was woven by his wife. Moreover, the whole thing has been arranged by Morgain the fay-woman (an enemy of Queen Guinevere, who appears often in the Arthurian romances). Full of shame, Gawain throws back the gift and is ready to atone for his deception; but the Green Knight thinks he has already atoned, and presents the green girdle as a free gift. Gawain returns to Arthur's court, tells the whole story frankly, and ever after that the knights of the Round Table wear a green girdle in his honor."¹

The Arthurian Romances as a whole did not reach their best form until near the end of the fifteenth century. At that time Thomas Malory, an English knight, selected all that was best in the old English and French romances, and retold it in quaint and charming English prose. His book, *Morte d'Arthur*, is the original of most of the modern versions of the Arthur stories. It has inspired the great writers of England in nearly every generation since its appearance. There are many references to the stories in Shakespeare. Spenser made Arthur the connecting link between the parts of *The Faerie Queene*. Milton considered long whether he should not make the Arthurian material, instead of the fall of man, the subject of his great epic. In the nineteenth century Arnold, Tennyson, Morris, and Swinburne all wrote Arthurian stories. Perhaps no other literary material has played so large a part in English literature as these old romances.

There were other famous cycles of Romance, notably the

¹ Long, *English Literature*, pp. 57-58.

stories of Troy, the stories of Alexander, and the stories of Charlemagne, but none of them are so important in English literature as the native stories about Arthur.

(2) BALLADS

Ballad Literature. — The romances of chivalry, although based upon popular tradition, were, for the most part, put into literary form by the Normans, and really represent the courtly class. The common people had a popular literature all their own. They composed and sang the traditional ballads, passing them on from generation to generation by word of mouth. The origin of ballad making is far back in the primitive period of civilization, when the unity of tribe or nation was strong, and before the people had become divided into educated and uneducated classes. When these rude people met upon the green for game and dance and song, a leader would begin to chant a bit of heroic story, some achievement, perhaps, of a member of the tribe. Immediately the entire company would take it up, developing the story in song, and acting out the events in dramatic dance. In a certain sense the ballad was the production of the throng rather than of an individual artist. No one claimed the authorship. It represented the ideas of no particular individual. It was altogether spontaneous, objective, direct, — a pure story in its simplest form, without any marks of reflection and learning. The ballad was sung by everybody, changed at will, and transmitted to the next generation by word of mouth. Eventually it either passed out of remembrance or was caught by some maker of books and written down.

Robin Hood. — This “merry art of ballad making” in the old traditional manner is practically extinct, though it is said that the old English ballads survive by tradition

among the southern mountaineers, and ballads of a similar nature have been collected among the cowboys of the frontier. (See Lomax, John A: *Cowboy Songs and Other Frontier Ballads*.) In the years following the Norman Conquest, however, the custom was in vigorous survival in England. The most important ballads have to do with the story of Robin Hood, of which Sir Walter Scott made much use in *Ivanhoe*. Robin Hood is an idealized outlaw; a hero of the common people, brave and honest, hating all forms of injustice; an enemy of the rich and powerful; a friend of the poor, and particularly of unfortunate knights. He embodies the protest against the oppression of church and state.

A Gest of Robin Hode is one of the oldest as well as one of the best of the Robin Hood ballads. "The whole poem," says Professor Child, "may have been put together as early as 1400 or before." It is, however, based on still older ballads. There are at least three distinct episodes: Robin's experiences with the Knight, with the Sheriff, and with the King. Perhaps these were originally separate ballads. The story is very simple and direct, almost bald. Just the necessary facts are told, nothing more. The story moves, too, with great rapidity. When, for instance, the king has come to the forest in disguise and has defeated Robin in an archery contest, in which the penalty of defeat is a blow from the victor, we have the following simple scene:

"Then bespake good Gylberte,
And thus he gan say;
'Mayster,' he sayd, 'your takyll is lost,
Stande forth and take your pay.'

"'If it be so,' say'd Robyn,
'That may no better be, .

Syr Abbot, I delyver the myn arowe,
I pray the, syr, serve thou me.'

" 'It falleth not for myn ordre,' sayd our kynge,
'Robyn, by thy leve,
For to smyte no good yeman,
For doute I sholde hym greve.'

" 'Smyte on boldely,' sayd Robyn,
'I give the largë leve :'
Anone our kynge, with that worde,
He folde up his sleve,

And sych a buffet he gave Robyn,
To grounde he yede full nere :
'I make myn avowe to God,' sayd Robyn,
'Thou arte a stalworthe frere.

" 'There is pith in thyn arme,' sayd Robyn,
'I trowe thou canst well shete';
Thus our kynge and Robin Hode.
Togeder gan they mete."

Another famous ballad, somewhat later in date, is *Chevy-Chace*, a story of a hunt on the Scottish border ending in a clash of arms between the famous nobles Percy and Douglas. Another is *Tam Lin*, a supernatural ballad of transformation, in subject matter not unlike the "Ballad of Alice Brand" in *The Lady of the Lake*, but of course composed in a more primitive and, therefore, more genuinely ballad style.

"**Sir Patrick Spence.**"—Of all the ballads which have come down to us, however, none perhaps surpasses the strong and graphic ballad of *Sir Patrick Spence*. It is short enough for reproduction here.

1. "The king sits in Dumferling toune,
Drinking the blude-reid wine :

- ‘O whar will I get guid sailor,
To sail this schip of mine?’
2. “Up and spak an eldern knight,
Sat at the kings richt kne:
‘Sir Patriek Spencee is the best sailor,
That sails upon the se.’
3. “The king has written a braid letter,
And signed it wi his hand,
And sent it to Sir Patriek Spence,
Was walking on the sand.
4. “The first line that Sir Patriek red,
A loud lauch lauched he;
The next line that Sir Patriek red,
The teir blinded his ee.
5. “‘O wha is this has don this deid,
This ill deid don to me,
To send me out this time o’ the yeir,
To sail upon the se!
6. “‘Mak hast, mak haste, my mirry men all,
Our guid schip sails the morne:’
‘O say no sae, my master deir,
For I feir a deadlie storme.
7. “‘Late late yestreen I saw the new moone,
Wi the auld moone in hir arme,
And I feir, I feir, my deir master,
That we will cum to harme.’
8. “O our Scots nobles wer richt laith
To weet their cork-heild schoone;
Bot lang owre a’ the play wer playd,
Thair hats they swam aboone.
9. “O lang, lang may their ladies sit,
Wi thair fans into their hand,

Or eir they se Sir Patriek Spence
Cum sailing to the land.

10. "O lang, lang may the ladies stand,
Wi thair gold kems in their hair,
Waiting for thair ain deir lords,
For they'll se thame na mair.

11. "Haf owre, haf owre to Aberdour,
It's fiftie fadom deip,
And thair lies guid Sir Patriek Spence,
Wi the Scots lords at his feit."

Here is story reduced to its lowest terms. There is nothing superfluous, for only the most significant facts are told. Much must be read between the lines, yet to read between the lines is easy, and the facts are unusually direct and graphic.

Outside of ballads and romances, little need be said of the literature between the Norman Conquest and the time of Chaucer. Two productions only are of special interest. *The Pearl* and *Ancren Riwele*. *The Pearl* is an intensely human picture of a father's grief over the loss of his little daughter; *The Ancren Riwele*, advice for the guidance of anchoresses, is one of the most beautiful pieces of early English prose. For further information on these and other productions of the period, the reader is referred to the standard histories of literature.

(b) THE AGE OF CHAUCER

The Rise of the People.—The fourteenth century is remarkable for the rising importance of the common people. The Hundred Years War between France and England, which broke out early in the century, not only loosened the Normans' political ties with France, but also emphasized their dependence upon the English peasantry. These peas-

ants made valuable soldiers. The success of Edward III and the Black Prince was largely due, not to knights in armor, but to English yeomen, who fought with the bow. Moreover, the scourge of the Black Death destroyed half of the people of the country, and so made labor rare and valuable. The common man began to realize his importance in the state, and to demand a larger freedom and clearer rights and privileges. In 1381 under the leadership of Wat Tyler, Jack Straw, and John Balle, the peasants marched to London, took possession of the city, and made their demands upon King Richard II. Their express demands were not granted, but they had demonstrated their power, and had become conscious of their wrongs and needs. The masses of the English people were beginning to think, and henceforth had to be reckoned with.

Langland's "**Vision of Piers Plowman.**" — One of the most important literary figures connected with the awakening of the common people was William Langland (1332-1400), who wrote *The Vision of Piers Plowman*. In this dream, Langland brings together in an open field a crowd of people representing all classes of English society; the plowman, the laborer, the tradesman, the lawyer, the minstrel, the friar, the pardoner, the knight. The central figure is Lady Bribery, expressing the corrupt social life of the time. Langland's sympathies are distinctly with those who are made to labor that others may enjoy the fruit of their labors. One entire division of the poem is a plea for the dignity and worth of toil. The Seven Deadly Sins come to Piers to have him lead them on the way to Truth, but he refuses to go until his field has been plowed. They all set to work on the field and thereby secure their salvation, for, as they work, pardon comes to them for their sins. Another division shows the religious awakening of the time. Its subject is "The

Search for Dowel, Dobet, Dobest." He who does well is moral and upright; he who does better is also loving and kind; he does best who lives after the model of Christ. Indeed, Piers in a way represents Christ, and appears in the poem under a halo of light.

John Wyclif. — A still more influential leader of the people was John Wyclif (1323–1384), whose greatest service was his translation of the Bible into English. This Bible profoundly affected the life of the English people in spite of the fact that it had to be circulated entirely in manuscript, and for that reason could not be universally read. It was, moreover, the first influential piece of real literary English prose, with the possible exception of *Sir John Mandeville's Travels*. Its influence both on English prose and on the lives of the English people can hardly be overestimated. Wyclif also organized the famous Lollard movement for the purification of religion, modifying many of the ideas of the Roman church. Influential friends protected him from persecution during his lifetime, but some years after his death his bones were dug up and burned, and his ashes thrown into the river Swift.

Geoffrey Chaucer (1340–1400), however, was by far the greatest literary figure of the time. He was not a reformer in the sense that Langland and Wyclif were. He made no war upon society. He made no war against the church. He was, however, a very penetrating critic of life and the prince of story-tellers. The entire life of the time is reflected in his poetry. He knew the court; he knew the common people; and he has given us a very graphic picture of the virtues and follies of both. His poems, especially *The Canterbury Tales*, are full of the most delightful satire on all classes.

Period of French Influence. — His literary life naturally divides itself into three periods. Until he was thirty years

old, he was a student of French life and literature. Under the French influence, he wrote in English verse a long translation of the famous French poem, *The Romaunt of the Rose*, an allegory about love. The winning of a lady's favor is represented by the effort to secure a rose which blooms in a mystic garden. Some of the characters in the action are Love, Hate, Envy, Jealousy, Idleness, Sweet Looks. *The Death of Blanche the Duchesse* also belongs to this period. It was written after the death of Blanche, wife of Chaucer's patron, John of Gaunt, to solace the bereavement of her husband.

The Italian Period. — In 1370 Chaucer was sent abroad by the government on the first of those diplomatic missions upon which he was to be engaged for the next fifteen years. He visited Italy and soon came under the influence of the great Italian writers. The period, therefore, from 1370 to 1386 has been called the Italian period of Chaucer's life. To this period belong *Troilus and Criseyde*, *The House of Fame*, and *The Legend of Good Women*.

"The Legend of Good Women." — The prologue to *The Legend of Good Women* relates that on Chaucer's return one evening from a walk in the fields he fell asleep in his garden and dreamed that he saw coming toward him across the meadow the God of Love, sun-crowned and radiant faced, leading by the hand the royal Alcestis. The God of Love chides Chaucer for writing books of false and fickle love such as *The Romaunt of the Rose* and *Troilus and Criseyde*, when he might be writing of the virtue and faithfulness of women. Alcestis pleads in his behalf, and secures for him the penance of writing a series of stories in praise of good women. Then follow nine stories celebrating, among others, Cleopatra, Dido, Thisbe, Lueretia, Ariadne, and Medea.

The House of Fame is also a dream. Chaucer finds him-

self in a temple of glass sacred to Venus. The place is full of beautiful statues, one, in particular, being a statue of Venus herself, floating in a lake. The chief interest of the poet, however, is in a brass tablet upon which he reads the story of *The Æneid*, beginning,

“I wol now singe, if that I can,
The arnes and al-so the man,
That first came, through his destinie,
In Itaile, with ful moche pyne,
Unto the strondes of Lavyne.”

Practically all of Book I is taken up with a summary of Virgil's *Æneid*, emphasis being placed upon Æneas's desertion of Dido.

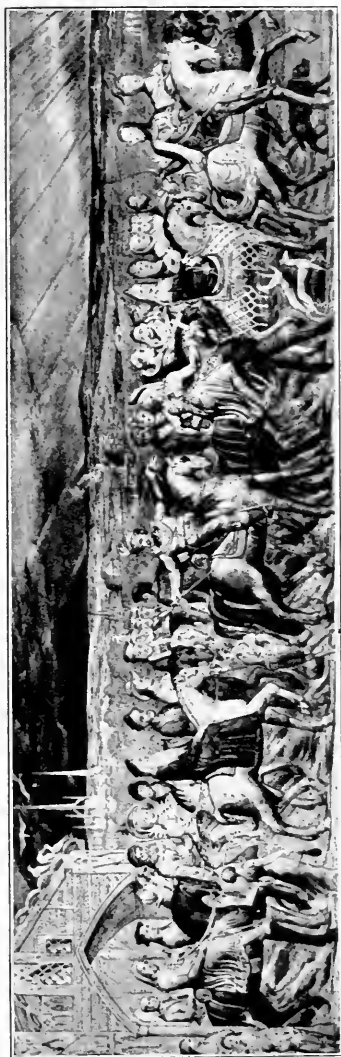
In the second book, Jove's bright eagle snatches up the poet, and carries him to the House of Fame, midway between heaven and earth. Thither all the sounds of the world are rushing, making a noise like “the beating of the sea against the hollow rocks in time of tempest.” Within the house, Fame sits upon her throne receiving various groups of people who come to have their fames decreed. Eolus, the god of the winds, stands by ready to blow their fames upon one of two clarions, Praise or Slander. Outside the palace is a house sixty miles long, made of twigs in constant motion. Here every rumor good or bad takes its shape before going to the House of Fame to be blown over the earth by the trumpet of Eolus. The poem breaks off abruptly at the 2158th line.

The English Period. — The third period of Chaucer's life and work is peculiarly English. He lived in London in close touch with English life, growing away gradually from French and Italian influences. He felt keenly all the new forces of English national life: the sense of unity between Norman and Saxon, the national pride in the foreign victories of Edward III, the growing power of parliament, the awakened

consciousness of the common people. All this he sought to interpret in the crowning work of his life, *The Canterbury Tales*.

The scheme of *The Canterbury Tales* was happily chosen. In the Prologue the poet imagines himself one evening at the Tabard Inn in Southwark, near the southern end of London Bridge, in company with twenty-nine men and women from all classes of English society, ready to start on a pilgrimage to the shrine of Thomas à Becket at Canterbury. Chaucer describes these pilgrims with fine accuracy and great good humor.

The Pilgrims. — The chivalric courtly class is represented by the knight and the squire. The knight is a model of truth and honor, liberality and courtesy. He has fought for the faith in many tournaments and battles, and always had renown. The squire, his son, is a gay young man of twenty, with curly hair and richly embroidered garments, and adept at singing, dancing, and playing the flute, yet skillful and strong withal. To the peasantry belong a yeoman, with coat and hood of green, and a forester with bow and arrows and horn. The church is represented by a group comprised of a prioress, a monk, a friar, a parson, a pardoner, and a summoner. They represent the shortcomings and the virtues of the churchmen of the time, both the corrupt ecclesiastics, against whom Langland wrote, and the reforming class, to which Wyclif belonged. The monk is a man of pleasure, provided with rich clothes and fine horses and especially fond of hunting and feasting. The friar is "a wanton and a merry" ecclesiastic, free in granting his absolutions, and easy in imposing penances. The summoner is a very repulsive person, with blotched face, fiery red, and with a fondness for garlic, onions, and strong drink. The pardoner is a careless fellow with a wallet full of "pardons come from Rome all



THE CANTERBURY PILGRIMS.
After the fresco painting by William Blake.



hot." He carries also bits of cloth and pig's bones, which he sells as relics of the holy saints. The prioress is a dainty lady, whose table manners are the most exquisite, and who sings the divine service "entuned in her nose ful semely." The parson is the true and noble representative of the church, rich in holy thought and work, a real preacher of the Gospel, careful of the good of his people, helpful in sickness and distress, a noble example of right living, a true follower of Wyclif and the other reformers. The landed proprietors are represented by the franklin, Epicurus's own son; the professional classes, by the doctor and the lawyer; the business class, by the merchant, the miller, the carpenter, the weaver, the dyer, and the upholsterer. The Wife of Bath represents the women of the middle class. Her face is bold and her teeth far apart and protruding. She is conspicuously dressed, with hat as "broad as is a buckler or a targe," with scarlet-red stockings, and with spurs upon her "shoes ful moiste and newe." She has a mania for pilgrimages. At the same time, she is an expert spinner and weaver, and has been attractive enough to win five husbands. Finally, the scholars are represented by a clerk of Oxford, an unworldly, hollow-cheeked man in threadbare coat, but all aglow with the new passion for learning:

"For him was levere have at his beddes heed
Twenty bokes, clad in blak or reed
Of Aristotle and his philosophye,
Than robes riche, or fithele or gay sautrye.
But al be that he was a philosopre,
Yet hadde he but litel gold in cofre;
But al that he mighte of his frendes hente,
On bokes and on lerninge he it spente,
And busily gan for the soules preye
Of hem that yaf him wherwith to scoleye.

Of studie took he most cure and most hede.
Noght o word spak he more than was nede,
And that was seyde in forme and reverence,
And short and quik and ful of hy sentence;
Sowninge in moral vertu was his speche,
And gladly wolde he lerne, and gladly teche."

"**The Knight's Tale.**"—At the suggestion of the host at the Tabard Inn, each pilgrim agrees to tell two stories on the way to Canterbury, and two returning, with the understanding that the best story-teller shall receive a free dinner at the end. Chaucer wrote, however, only twenty-four of these stories. The most interesting are *The Knight's Tale* and *The Nun's Priest's Tale*. The Knight tells the story of Palamon and Arcite, two Theban youths who have been captured by Theseus and confined in an Athenian prison. From the prison window, they see Theseus's sister, Emilie, walking in the garden, and both fall violently in love with her. Arcite is released from prison and Palamon escapes. They meet by chance in a wood and are on the point of fighting when Theseus and his train interrupt. Both lovers are at first condemned to death; but on the intercession of the women, a great tournament is arranged instead. Each lover is to appear with a hundred knights and fight for Emilie as the prize of victory. Palamon is overcome; but in the moment of victory, Arcite is thrown from his horse and mortally injured. In the end Palamon and Emilie are married.

The Nun's Priest's Tale is a quaint and humorous story of the cock and the hen. Chanticleer, the king of a poor widow's barnyard, and Pertelote, the most beautiful of his seven wives, are very learned fowls, conversant with all the literature of the Middle Ages and even of the classical past. Chanticleer has had a disturbing dream, in which a bushy-

tailed beast threatened to carry him off. Pertelote twits him for his cowardice, and, in the exact manner of the medieval schoolmen, quotes Cato to prove that dreams are of no significance. He needs to be purged; and she herself will prepare the medicine. Chanticleer replies with quotations from Macrobius, Daniel, Joseph, and others to prove the significance of dreams. Indeed, he quite overcomes poor Pertelote with arguments and citations, and scorns her laxative. The fox presently discovers himself, and after flattering Chanticleer till he is off his guard, seizes him and starts for the woods. Then the hens set up such a cry as was not heard when Troy was taken and King Priam slain. Pertelote shrieks louder than Hasdrubale's wife at the burning of Carthage, when her husband lost his life. The din arouses the widow and her daughters, who pursue the fox. The chase is joined by men with staves, by the dog, by the cow and calf, even by the very hogs, all shouting "like fiends in hell." At this crisis, Chanticleer persuades the fox to shout defiance at his pursuers and, when the fox opens his mouth to do so, escapes to a neighboring tree and is safe. The moral of the story is explained by both the cock and the fox:

"For he that winketh, whan he sholde see,
Al wilfully, God lat him never thee [thrive]!"

"'Nay' quod the fox, 'but God give him mischaunce
That is as undiserete of governaunce,
That jangleth whan he sholde holde his pees.'"

The fine satire of the poem can only be appreciated when the entire story is read in the original.

(c) THE RISE OF THE DRAMA

The Religious Plays. — The chief literary interest between the death of Chaucer (1400) and the birth of Shakespeare

(1564) is in the rise of the drama. The modern drama really began in the services of the medieval church. The mass itself was a kind of drama of repentance, sacrifice, and forgiveness, with the dramatic effect enhanced by the belief that the bread and wine of the communion were actually changed into the body and blood of Christ. It was altogether natural that the details should be worked up with an eye for dramatic effects. At first, in the chanting of the mass, certain tones were prolonged and grace notes added. Later, words were supplied from the Bible text appropriate to the service of the day, the birth of Christ at Christmas, for instance, or the resurrection at Easter. Individual singers took the parts of the Shepherds who came to adore the baby Christ, or represented the angel at the grave of the Saviour, or the three Marys who came early on Easter morning to see where their Lord had been laid. As time went on, complete scenes with dialogue and appropriate action were presented in the midst of the mass, helping the audience to understand the service, and adding much to the popular interest. Gradually, the scenes grew too long to be a part of the service, and the setting too large for the space around the high altar. The scenes then became separated from the mass proper and were performed by themselves, first in the aisles of the church, then at the church door, and finally, on pageant wagons drawn from place to place in the city streets. Finally, there were long series or cycles of plays representing the entire Bible story from Creation to Doomsday. The most important series in English are *The Chester Plays*, *The York Plays*, and *The Townley Plays*. These plays were exceedingly popular at the end of the fourteenth and throughout the fifteenth centuries.

The Popular Entertainments. — When the early dramas ceased to be a part of the regular church service, they had to compete with popular entertainments, and thus became

more subject to the popular taste. This taste had been fashioned by certain popular customs more or less dramatic. The old ballads, for instance, were acted in song and dance. In the May season, two young men, dressed to represent Summer and Winter, engaged in a symbolic contest, and fought till Summer won. The story of Robin Hood in dramatic form had a place in the Mayday celebration. There was also the custom of disguisings in skins of beasts and in masks representing beasts' heads. In particular, the devil with horns and tail and cloven feet was represented playing tricks upon the unwary, and executing countless buffooneries. Last of all, certain strolling entertainers performed feats of jugglery, represented little comic scenes in dialogue, and perhaps continued some of the traditions of the classical theater.

The Mystery or Miracle Play. — The plays which grew out of the church service and became known as Mystery or Miracle plays were quite different from these popular comic entertainments, but they had to be adapted to the popular demands. Since the Bible story itself was hardly suited to comic treatment, scenes which had nothing to do with the Bible had to be introduced. The first of these scenes seems to have grown up in connection with the devil, who was a character both in the popular dramatic customs and in the religious plays. The church thought of him primarily as the great principle of evil, the adversary of God and of man, strong in the battle for souls, and delighting to torture those who, through his wiles, lost their hope of bliss. But the popular imagination had changed him into a beast-demon, with horns and tail and cloven feet, exhibiting grotesque and sportive characteristics. As we have seen, he was connected with the popular customs as a player of pranks. Of course, when the devil came to be represented in the

Miracle plays, the people demanded, not the old theological devil, but their own familiar fiend. He came upon the stage with his horns and tail and cloven feet, playing his pranks, and bringing with him much of the comedy with which he had been associated in the popular customs.

The Shepherd's Play. — This comedy soon spread beyond the scenes in which devils appeared; and, in the end, elaborate comic scenes were introduced, sometimes quite incongruously. In the Shepherd's Play of the Townley series, for instance, a genuine farce is developed, a sheep-stealing episode. While the shepherds are keeping watch over their flocks a suspicious character of the neighborhood, Mak by name, approaches. The shepherds are openly distrustful of the scamp, and when they lie down to sleep, make him lie between two of the shepherds, lest he rob their flock. However, while the shepherds are sleeping, Mak contrives to escape, steals and carries home a fat wether, and creeps back unnoticed to his place between the shepherds. When the shepherds waken, they go to count their sheep, and Mak hastens home to tell his wife that the theft has been discovered and that the shepherds will soon be at hand to search the house. The two plan to put the dead sheep in a cradle and to pretend that a baby has been born. Presently the shepherds appear and search the house in vain, Mak cautioning them all the time not to waken the baby. Unfortunately for Mak, however, one of the shepherds, when on the point of leaving, regrets that he has been unjust to Mak and returns to make a little present to the baby. He pulls back the coverlet and discovers the sheep.

“Gyf me lefe hym to kys
And lyft up the clowtt.
What the devill is this?
He has a long snowte.’”

The shepherds punish Mak by tossing him in a sheet. Just as they are finishing, the angel of the Lord appears and the heavenly host sings the *Gloria in Excelsis*. The shepherds then proceed to Bethlehem to adore the Christ.

It does not seem to have occurred to the medieval mind that this crude combination was either incongruous or sacrilegious. It pleased the audience, and — a thing which is of much more importance — it introduced into the English drama the notion of double plot, a serious main plot and a comic underplot, side by side, but often quite independent.

The Morality Play. — In the course of time the Miracle plays passed beyond the control of the clergy into the hands of the trade guilds, which used them as the attractive feature of great public fairs. These occasions furnished a harvest time for thieves and scoundrels. Confidence games and all sorts of immoralities flourished. The clergy, therefore, turned against the Miracle play and introduced a new and less objectionable drama. This was the Morality play, in which abstract qualities were personified and brought upon the stage to work out some moral lesson. Virtues and vices, for instance, contended for the soul of mankind, the virtues, of course, being victorious. The best known of these plays is *Everyman*.

“After a brief prologue spoken by a *Messenger*, the action opens when Adonai, looking down upon the sinful earth, perceives how *Everyman* ‘lyveth after his own pleasure,’ as if ignoring the utter uncertainty of the tenure of human life. He therefore calls upon *Death*, his ‘mighty messengere’ to proceed to *Everyman*, and summon him to undertake a pilgrimage which he in no wise may escape, and bid him bring with him without delay a sure reckoning. *Death* delivers his message to *Everyman*, who tries in vain by pleas

and bribes to turn the summoner away. Then, having received the hint that he 'should prove his friends if he can,' to see whether any of them is so hardy as to accompany him on the journey which he must take, *Everyman*, left alone in his terror, bethinks him of appealing to his old friend *Fellowship*, his comrade in many a day of sport and play, to go with him. *Fellowship*, accosted as he passes over the stage, is full of assurances, for which he will not be thanked. But a mention of the service required soon brings a change over his professions, though he is quite at *Everyman's* service for a dinner or murder or anything of that sort. When he has departed, and *Everyman* has made a similarly futile appeal to two associates called *Kinsman* and *Cousin*, he calls to mind one other friend whom he has loved all his life, and who will surely prove true to him in his distress. *Riches* this abstraction is called; 'Property' would be the modern equivalent. . . . But although, with self-confidence of capital, *Riches* avers that there is no difficulty in the world which he cannot set straight, *Everyman's* difficulty is unfortunately not one this world can settle. He has therefore in despair to fall back upon the very last of the friends of whom he can think — his *Good-Deeds*. *Good-Deeds* answers that she is so weak that she can barely rise from the ground, where she lies cold and bound in *Everyman's* sins. Yet not only will she respond to his entreaty, but she will bring with her *Knowledge*, her sister, to help him in making 'that dredeful rekenyge.' *Knowledge*, by whom we may suppose to be meant the discreet and learned advice which religion has at her service, declares her willingness to stand by *Everyman* at the judgment seat, and meanwhile by her advice he addresses himself to *Confession*, who bestows on him a precious jewel, 'Called penannce, voyder of adversyte.'

As he begins his last journey, a mortal weakness comes over him; one after another his companions, *Beauty*, *Strength*, *Discretion*, the *Five Wits*, take their leave, *Good Deeds* shall make all sure; and that the voices of angels are even now welcoming the ransomed soul. And as an *Angel* descends to carry it heavenward, a personage called *Doctor* epitomizes the lesson which the action of the play has illustrated."

The Interlude. — Another type of play was the interlude, at first a little scene performed between the courses of a banquet, but later enlarged and developed. An example is *The Foure PP* by John Heywood, a scene in which a Potheecary, a Pardoner, and a Palmer enter into a contest to determine which can tell the biggest lie. The Pedler is the judge. The Potheecary tells of his wondrous cures; the Pardoner, of how he went down to hell to pardon a sinner. Each tells a lie worthy of the prize, but the Palmer wins with the following:

“Yet have I sene many a myle
And many a woman in the whyle, —
Not one good cytye, towne, nor borough
In Cristendom but I have be thorough —
And this I wolde ye shulde understande:
I have sene women a hundred thousande
And oft with them have longe tyme taryed,
Yet in all places where I have been
Of all the women that I have sene,
I never sawe nor knewe, in my consens
Any one woman out of paciens.”

They all cry out at the magnitude of this lie, and the Pedler awards the prize to the Palmer.

Conclusion. — The Miracles, Moralities, and Interludes were the principal types of native English drama before the Renaissance. In the sixteenth century, however, the revival of learning brought into favor, especially at the schools and universities, the dramatic literature of Greece and of Rome. Plautus, Terence, and Seneca were especially popular among the cultivated classes. Gradually the influence of these dramatists affected the popular theater. In the end, the two — the drama of the schoolmen and the drama of the people — united to produce the great dramatic lit-

erature of Shakespeare's time. A discussion of this, however, belongs in the next chapter.

SUGGESTED READINGS¹

Ballads and Romances: (1) Selections from *Old English Ballads*; (2) Malory's *Morte d'Arthur*, Books XIII and XVII.

Chaucer: *Prologue to the Canterbury Tales*, *The Knight's Tale*, *The Nun's Priest's Tale*.

Drama: *The Second Shepherd's Play*, *Everyman*, and *Other Early Plays*. (Riverside Literature Series, No 191.)

¹ Except where special editions are mentioned, the books are to be found in the Pocket Series of English Classics, published by The Macmillan Company.

CHAPTER IX

THE RENAISSANCE

The sixteenth century was a time of great intellectual activity in England; almost, if not quite, the most brilliant period in English literature. Back in the fifteenth century events had taken place which were fast transforming the intellectual life of all Europe. At first these events were more influential on the continent than in England, because the Wars of the Roses had so distracted the English people and wasted their energies that intellectual progress was almost impossible. Still, there were signs of revival even in fifteenth-century England, and at the beginning of the new century the nation was ready to yield itself with enthusiasm to all the forces of the Renaissance. The most important of these forces, as far as literature is concerned, were the rise of Humanism, the invention of printing, the discovery of the new world, and the Reformation.

Humanism is the name given to the reawakened interest in the study of the classical literature of Greece and of Rome. It began in Italy. Indeed, at the end of the fifteenth century, Italy led the world in learning. Earlier in the century, Constantinople had been the center of the Greek learning; but after the capture of the city by the Turks in 1453 Greek scholars flocked into Italy, bringing numerous Greek manuscripts with them, and spreading the influence of their learning everywhere. Copies of these manuscripts were distributed over all Europe, reaching, among other places, the English universities.

The Invention of Printing. — This humanistic movement was greatly accelerated by Gutenberg's invention of printing. Before this invention the masterpieces of literature were written out by hand on parchment or vellum, and were therefore very costly. The only books, as the term is commonly understood, were picture books called "block books," printed on coarse paper from wooden blocks. Some of the "blocks" contained words and sentences, but movable type was not used until Gutenberg invented the printing press. The method of printing from movable type was completely successful before the end of the fifteenth century, and was introduced into England by William Caxton in 1476. Printing made books much cheaper. Manuscripts were worth fifty cents a page or more, and were consequently beyond the reach of all but the most wealthy. One of Caxton's books entire could be bought for from thirty to fifty dollars. This seems high-priced to us in the days of numerous cheap editions, but the printed book was so much less expensive than manuscript that a great impetus was given to the spread of learning.

Maritime Discoveries. — The minds of men were stimulated also by a rapid series of maritime discoveries. Columbus discovered America in 1492. Almost immediately afterward Vasco da Gama rounded Africa and reached India by sea. The Cabots sailed to the mainland of North America, and brought back wonderful stories of the new continent. In 1520 Magellan sailed round the world. And to know the circumference of the earth was not all, for Copernicus discovered that the earth itself, huge as it seemed, is but an insignificant thing in the wide universe, just one of the myriad stars, and by no means the most important. All this knowledge enlarged the mind and stimulated the imagination more than we can easily realize.

The Reformation. — The Reformation, too, was a mighty

influence. Martin Luther, in Germany, insisted upon the right of the individual to think for himself, and aroused a widespread desire for a more thorough knowledge of the Scriptures in order to learn better the real grounds for the Christian faith. This inspired William Tyndale, an English clergyman, to translate the Bible into the English of his own day. Wyclif's translation had had but a limited influence, because it had circulated only in manuscript, and because the language had changed much since Wyclif's time. Tyndale's printed Bible was far more influential. The Reverend Stopford Brooke says of it: "It was this Bible which, revised by Coverdale and edited and reëdited as *Cromwell's Bible* in 1539, and again as *Cranmer's Bible*, 1540, was set up in every parish church in England. It got north into Scotland and made the Lowland English more like the London English. It passed over to the Protestant settlements in Ireland. After its revival in 1611 it went with the Puritan Fathers to New England and fixed the standard of English in America. Millions of people now speak the English of Tyndale's Bible, The King James Version, and there is no other book which has had so great an influence on the style of English literature and the standard of English Prose."

(a) NON-DRAMATIC LITERATURE

Miscellanies. — One of the first significant books showing the Renaissance influence in England is *Tottel's Miscellany*, a collection of poems published in 1557, the year before Elizabeth's accession. Many of the poems of this collection were written by Sir Thomas Wyatt and Henry Howard, Earl of Surrey, court poets of the time of Henry VIII, who were inspired largely by the Italian culture. Twenty-six of Wyatt's sonnets, for example, are translations from Petrarch. This miscellany was followed by many similar

collections both in poetry and prose, notably *The Mirror for Magistrates* (1559), *Paradise of Dainty Devices* (1576), and *Painter's Palace of Pleasure* (1566). These collections, especially the last, furnished Shakespeare and his contemporaries with the subject-matter for many of their famous masterpieces.

John Lyly and Sir Philip Sidney. — More important than miscellanies are John Lyly's *Euphues* and Sir Philip Sidney's *Arcadia*. Both are prose stories, long and full of digressions. *Euphues* consists of a loose framework of story into which Lyly fits his ideas of love, friendship, education, and religion. The latter part reflects the life, the talk, and the dress of the court of Elizabeth, its fantastic and extravagant gallantry, its fanciful imitation of chivalry, its far-fetched metaphors and playing with language, its curious and gorgeous fashions in dress. The *Arcadia* is a pastoral romance, full of fine and delicate sentiment, polished and poetic, quite like its author, the noble Christian knight who was recognized as the pattern gentleman of his time. Both stories represent the new Renaissance interest in the art of writing. There is an effort to make them smooth and charming in style. They seem artificial to-day because they are so fantastic and flowery. Yet they helped to give polish to literature, and they are full of imaginative thought, which furnished much material to the poets of the time.

"The Shepherd's Calendar." — The most famous poet of the period was Edmund Spenser (1552-1599). His work represents the indirect and artificial manner of the pastoral and the allegory. His first important work, *The Shepherd's Calendar* (1579), is a conventional pastoral. The characters are spoken of as shepherds and shepherdesses, and they have the sheep and the crook, but in thought they are far from simple country people. The *Calendar* is a collection of poems,

one for each month of the year. Only five of them have to do directly with country life. The rest comprise fable, satire, allegory. One of them is in praise of the Queen. They were recognized at once as being the best poetry since Chaucer's time.

“**The Faerie Queene.**” — Spenser's greatest work was *The Faerie Queene*, an allegory published in 1590. The poem is an allegorical romance of chivalry. In the introductory letter to Raleigh, Spenser explains that his plan is to write, in twelve books, the adventures of twelve knights, who represent the twelve virtues of Aristotle, and who contend with the opposing vices. The main hero, however, was to be Arthur, the hero of the old romances, who represents the sum of all virtues. In the end he was to be wedded to the Faerie Queene, the glory of God, to which all human act and thought aspire. The Faerie Queene also represents Queen Elizabeth. Duessa is Mary Queen of Scots. Arthur is sometimes Leicester, and sometimes Sidney. Other allegories also slip in, referring often to the events of the day. Only six of the proposed books were completed, the legends of Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy. The allegory is clear in the first two books; but, as the story advances, digressions frequently appear, and the allegory becomes complicated.

It is not necessary, however, to figure out all the allegory in order to enjoy the book. The poem may be read simply for its exquisite pictures, its rich and varied imagery, the ever changing music of the verse, and, in general, the prevailing atmosphere of romance. The Reverend Stopford Brooke says of it :

“It is the poem of the noble power of the human soul struggling towards union with God, and warring against all the forms of evil; and these powers become real personages, whose lives and

battles Spenser tells in verse so musical and gliding, so delicately wrought, so rich in imaginative ornament, and so inspired with the finer life of beauty, that he has been called the poet's Poet. Descriptions like those of the House of Pride and the Mask of Cupid, and of the Months, are so vivid in form and color, that they have always made subjects for artists, while the allegorical personages are, to the very last detail, wrought out by an imagination which describes not only the general character, but the special characteristics of the Virtues or the Vices, of the Months of the year, or of the Rivers of England. In its ideal whole, the poem represents the new love of chivalry, of classical learning, the delight in mystic theories of love and religion, in allegorical schemes, in splendid spectacles and pageants, in wild adventure, the love of England, the hatred of Spain, the strange worship of the Queen, even Spenser's own new love. It takes up and uses the popular legends of fairies, dwarfs, and giants, all the machinery of the Italian epics, and mingles them up with the wild scenery of Ireland and the savages and wonders of the New World. Almost the whole spirit of the Renaissance under Elizabeth, except its coarser and baser elements, is in its pages. Of anything impure, or ugly, or violent, there is no trace. And Spenser adds to all his own sacred love of love, his own preëminent sense of the loveliness of loveliness, walking through the whole of this woven world of faerie —

‘With the moon’s beauty and the moon’s soft pace.’”

The Spenserian Stanza. — The verse form of *The Faerie Queene* was an invention of Spenser and is known as the Spenserian stanza. It consists of nine iambic lines, eight of five feet each, and the last of six feet, riming *ababbcbcc*. The following passage, relating to Morpheus, god of sleep, illustrates the meter and at the same time well exemplifies the sweetness and beauty of poetic style which is peculiarly Spenserian.

“And more to lulle him in his slumber soft,
A trickling streame from high rock tumbling downe,

And ever-drizling raine upon the loft,
 Mixt with a murmuring winde, much like the sowne
 Of swarming Bees, did cast him in a swowne.
 No other noyse, nor people troublous cryes,
 As still are wont t'annoy the walled towne,
 Might there be heard; but earlesse Quiet lyes
 Wrapt in eternal silence farre from enimes."

Francis Bacon (1561-1626) was another distinguished literary figure. He was a man of great learning, a judge, an effective speaker in parliament, a writer of essays and philosophical treatises. Most of his philosophical work is in Latin; *The Advancement of Learning*, in both Latin and English; the *Essays*, in English alone. His fame in English literature rests largely upon the *Essays*, notably those on *Studies*, *Riches*, *Adversity*, *Friendship*, *Great Place*. His writings are not emotional and romantic like Lyly's *Euphues* and Sidney's *Arcadia*, but highly intellectual. Simplicity and directness are the prevailing attributes of his style. The following much-quoted passage from *Studies* is characteristic:

"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention."

(b) DRAMATIC LITERATURE

The most important literature of this period is the drama. The age itself was objective, adventurous, dramatic; and naturally expressed itself in dramatic form. The theater became the center of the national life. It served as newspaper, magazine, and text book of history, as we have explained elsewhere (Part I, p. 39). Nearly every phase of life and thought was reflected in the stage plays. Never has the drama been more sensitive to the influences of real life.

Revival of Classical Drama in the Schools. — Humanism had its part to play in this dramatic development. During the Middle Ages the traditions of the classical drama had been practically obliterated. The manuscripts of the Greek and of the Latin plays were well-nigh forgotten, hidden away, as they were, in the libraries of the monasteries, and seldom read. But with the revival of learning, these plays were brought to light and carefully studied in the monasteries and schools. It was found that a good way to teach Latin to boys was to have them present, in Latin, scenes from Plautus and Terence, or act dramatized versions of stories like that of the Prodigal Son. Thus originated "the drama of the schools," founded upon classical models.

"Ralph Roister Doister." — The first play in English on the classical models is generally supposed to be *Ralph Roister Doister* (1552 or 1553). It was written by Nicholas Udall, a schoolmaster, to be acted by the boys of Eton School. It was full of horse-play of the kind the boys certainly delighted in acting. Ralph, the central figure, is a conceited simpleton upon whom Merrygreeke and others play numerous tricks. Ralph wishes to marry a rich widow, and writes her a love letter. But Merrygreeke changes the punctuation and reads the letter to the lady in such a way as to alter the entire meaning. The widow becomes angry; but Ralph persists in his suit. Finally, annoyed beyond endurance, she arms her maidens with broomsticks and other household articles, and drives him away in great discomfiture. The play is written on the model of the comedies of Plautus. It furnished English playwrights an excellent example of rapid dialogue and clearly constructed plot.

"Gammer Gurton's Needle," another early comedy, is a more realistic picture of English peasant life.

"Gammer Gurton is patching the leather breeches of her man Hodge, when Gib, the cat, gets into the milkpan. While Gammer chases the cat the family needle is lost, a veritable calamity in those days. The whole household is turned upside down and the neighbors are dragged into the affair. Various comical situations are brought about by Diceon, a thieving vagabond, who tells Gammer that her neighbor, Dame Chatte, has taken her needle, and who then hurries to tell Dame Chatte that she is accused by Gammer of stealing a favorite rooster. Naturally there is a terrible row when the irate old women meet and misunderstand each other. Diceon also drags Doctor Rat, the curate, into the quarrel by telling him that, if he will but creep into Dame Chatte's cottage by a hidden way, he will find her using the stolen needle. Then Diceon secretly warns Dame Chatte that Gammer Gurton's man Hodge is coming to steal her chickens; and the old woman hides in the dark passage and eudgels the curate soundly with the door bar. All the parties are finally brought before the justice, when Hodge suddenly and painfully finds the lost needle — which is all the while stuck in his leather breeches — and the scene ends uproariously for both audience and actors."

"**Gorboduc.**" — The first English tragedy along classical lines was *Gorboduc*, written by Thomas Sackville and Thomas Norton. It was acted in 1561(2) at the Inner Temple, the London law school to which the authors belonged. The story is similar to that of *King Lear*. The outline follows:

"Gorboduc, king of Brittain, divided his realme in his lifetime to his sonnes, Ferrex and Porrex; the sonnes fell to discention; the yonger killed the elder; the mother, that more dearely loved the elder, for revenge killed the yonger; the people, moved by the crueltie of the fact, rose in rebellion and slew both father and mother; the nobility assembled and most terribly destroyed the rebels; and after wardes, for want of issue of the prince, whereby the succession of the crowne became uncertaine, they fell to civil warre, in which both they and many of their issues were slain, and the land for a long time almost desolate and miserably wasted."

The plan of the play follows the classical rules of Seneca. Blood flows profusely, but not a drop is shed upon the stage. Messengers relate the bloody deeds, and choruses comment upon them.

The Chronicle History Play. — The influence of the classical drama was for some time confined to the schools and universities. The plays performed by professional actors in the inn-yards and, after 1576, in theater buildings, followed native traditions. The popularity of the old Miracle play had waned; but the new Chronicle History play preserved the old dramatic traditions. The only important change was to substitute English history for Bible history. Examples of the Chronicle History play are *The First part of the Contention betwixt the two famous houses of Yorke and Lancaster*, *The True Tragedie of Richard, Duke of Yorke*, and *The Famous Victories of Henry V.* These plays are remarkable, not for their intrinsic merits, but because the first two formed the basis of the three parts of *Henry VI*, attributed to Shakespeare, and the third furnished suggestions for Shakespeare's *Henry IV*, Parts I and II, and *Henry V.* Compared with Shakespeare's work, they seem very crude indeed.

The Drama of Blood. — The same popular dramatic methods were used in putting on the stage every new murder or scandal and all the thrilling Italian and Spanish stories which now began to crowd the London bookstalls. A veritable drama of blood grew up, very crude in form, glutting the people with horrors. Unlike *Gorboduc*, these popular tragedies presented all the bloodshed on the stage. The people demanded the representation of the deed itself. A mere account of it by a messenger was too tame.

"The Spanish Tragedy." — The most popular of these dramas was, perhaps, *The Spanish Tragedy*, by Thomas Kyd,

who is also supposed to have written the first play on the Hamlet story. The outline of *The Spanish Tragedy* reveals its general character. Andrea, a Spanish nobleman, is sent to claim tribute from the king of Portugal. War arises and Andrea is slain. His friend Horatio captures the Portuguese prince, Belthazar, and returns to Spain. Here Horatio falls in love with Bel-Imperia, formerly the lady love of Andrea, and is beloved by her in return; but her brother Lorenzo, a court villain of the blackest stamp, wishing her to marry Belthazar, murders Horatio and hangs him to a tree in his father's garden. Here Hieronimo, the father, discovers the body of his son, and vows the rest of his life to vengeance upon the assassin. A play is devised at court in which Lorenzo and Belthazar take part. At the close Hieronimo and Bel-Imperia stab the two traitors and afterwards put an end to their own lives. In this play there are six murders, three executions, two deaths in combat, and three suicides. The popular playwright cared little for the restraint of the classical drama.

The Popular Drama and the Drama of the Schools. — There was thus a marked contrast between the popular drama and the drama of the scholars. The popular playwrights scorned what they considered the stupid pedantry in the plays of the schoolmen, and the tedious description and disquisition. The scholars, in turn, scoffed, not without reason, at the rustic buffooneries and profuse bloodshed in which the popular writers seemed to delight. The schoolmen represented art without life; the popular playwrights, life without art. There was also a contrast in dramatic method. When the popular playwright wished to dramatize a story, he took it up at the beginning and by a series of scenes with changes of time, place, and action, developed it gradually to its climax and catastrophe. The schoolman

on the contrary, had a tendency to hit at once upon the crisis or catastrophe, and to present only that confined to one time and place, bringing out what had happened before or elsewhere by a messenger, who relates it, or by the chorus, which reflects upon it. The schoolmen tried to force upon the popular playwrights the methods of the ancient dramatists. They pointed out the irregularities and inconsistencies of the popular dramas and laughed at their lack of art.¹ The playwrights, however, cared little for this. They had the ear of the people and would not put up with the restraints and limitations of classical art. The real dramatic problem of the time was to take what was best in each of these schools — the art of the one and the vigorous life of the other — and unite them into enduring drama. This was accomplished by Marlowe, Shakespeare, and their contemporaries.

Christopher Marlowe (1564–1593) was the son of a shoemaker, but he had the advantages of university life at Cambridge, and when he came up to London to write plays for the public stage, he brought with him a knowledge of classical dramatic art. He was forced to write in the popular style or starve. Yet he saw the weaknesses of the popular style and began at once to modify it. To the rambling stories he gave a more definite unity than had before been attempted. He always came to his work with some great central idea to express, some master passion to delineate. In *Tamburlaine*, it is the thirst for unlimited power, the inordinate desire of a man in the lowest rank of life for the honors of an absolute throne. In *Doctor Faustus*, it is the scholar's desire for more than mortal knowledge, "the climbing after knowledge infinite," even at the risk of his immortal soul. In *The Jew of Malta*, it is the inordinate desire for gold — not the sordid vice of avarice,

¹ See Sidney, *The Defence of Poesie*.

but a passion lifted by the imagination into the realm of poetry. In *Edward II*, it is again the thirst for power, an overmastering passion which cares not to count the cost. The same audacity that made Tamburlaine say,

“I'll mount the top with my aspiring wings
Although my downfall be the darkest hell,”

the same recklessness that made Faustus exclaim,

“Had I as many souls as there be stars
I'd give them all for Mephitopholis,”

led Mortimer in *Edward II* to hazard everything for the throne, and to say at last when retribution came upon him,

“Base fortune now I see that in thy wheel
There is a point, to which, when men aspire,
They tumble headlong down; that point I touch'd
And seeing there was no place to mount higher
Why should I grieve at my declining fall?”

Passion Interest. — The passion interest is often extravagant. Tamburlaine, “scourging kingdoms with his conquering sword,” is sometimes absurd. The atrocities of the Jew of Malta are quite inhuman. Yet to unify the action about one central theme was a distinct dramatic gain; and in his grand way Marlowe was sometimes very effective. Charles Lamb says of the catastrophe scene in *Edward II*, where the King, standing in the “mire and puddle” of the dungeon of Berkeley Castle, gazes into the eyes of his murderer with the fine spirit of the Plantagenets: “This scene moves pity and terror beyond any scene ancient or modern with which I am familiar.”

Characterization. — Some of the characters lack individuality. Tamburlaine is just the incarnation of brute force. The Jew of Malta is not a real Jew; he is only the personi-

fication of the popular hatred of the Jew. There is no humanity about him as there is about Shakespeare's Shylock. Even Dr. Faustus is not strongly individualized. Yet Faustus is after all a fine type of medieval rebel, pursuing the path of forbidden knowledge with unholy ardor. Mortimer, in *Edward II*, reminds us a little of Shakespeare's Hotspur. And Edward II reveals, in the end, a distinct personality, weak in many ways, it is true, but with the genuine dignity and strength of kingship behind all the folly and caprice. Marlowe's characters lack the delicate, refining touches of finished work; but they are colossal figures, grandly conceived and magnificently executed.

Marlowe's Blank Verse. — Marlowe also did much for the development of blank verse. The schoolmen had employed lines of ten syllables without rime since the time *Gorboduc* was written, but their failure to produce varied and rhythmical verse was conspicuous. There was not the jingle of the recurring rime, but each line stood awkwardly in its place, stiff, monotonous, isolated. Marlowe made the thought flow on from line to line unimpeded; balanced phrase against phrase; built up periods as in prose; and by a variety of cadences gave to the verse a changing melody. Some of his later lines would not seem out of place in Shakespeare.

Periods of Shakespeare's Work. — Shakespeare carried on and developed the Marlowe tradition, adding to dignity and strength, delicacy and humor. The year 1600 divides Shakespeare's work almost exactly in the middle. For ten or twelve years before, and for ten or twelve years after 1600, he was closely connected with the London public theater both as playwright and actor. These two periods in turn divide themselves almost equally, making four well-defined periods in the development of Shakespeare's art as a dramatist. The first period was a time of apprenticeship

and experiment, when he was working out from under the influence of other men, and feeling his way along new lines of dramatic work. *Romeo and Juliet* and *A Midsummer Night's Dream* belong to this period. Professor Dowden characterizes this time by the catch phrase "In the Workshop." During the second period (1595-1601) Shakespeare was enlarging his experience of the world, delighting in its pageantry, analyzing its forces, formulating its laws, and learning to express himself with freedom of style and mastery of dramatic form. It is the great objective period of the poet's life. Professor Dowden characterizes it by the phrase "In the World." Here belong *Henry V* and *Twelfth Night* as typical plays. In the third period (1601-1608) Shakespeare was concerned with the deeper experiences of life, not the pageantry of the world without, but the problems of the world within. He wrestled with the problem of the inner life, the motives for conduct, the passions of the human heart. Professor Dowden calls this period "Out of the Depths." To it belong the great tragedies, of which *Macbeth* and *Hamlet* are examples. In the fourth period (1608-1612) the poet worked away from this dark and somber tragedy, from experiences of questioning and tumult and passion, into a serene philosophic calm. "On the Heights" is Professor Dowden's phrase for this period. Typical plays are *The Tempest* and *Winter's Tale*. "In the Workshop," "In the World," "Out of the Depths," "On the Heights"; apprenticeship, objective experience, subjective analysis, philosophic serenity — this represents a bird's-eye view of Shakespeare's mental development. The following table classifies the poet's works according to the four periods:

First Period, Early Experiment. *Venus and Adonis*, *Rape of Lucrece*, 1594; *Titus Andronicus*, *Henry VI* (three parts), 1590-1591; *Love's Labour's Lost*, 1590; *Comedy of*

Errors, *Two Gentlemen of Verona*, 1591-1592; *Richard III*, 1593; *Richard II*, *King John*, 1594-1595; *Sonnets*, 1593-1598.

Second Period, Development. *Romeo and Juliet*, *Midsummer Night's Dream*, 1595; *Merchant of Venice*, *Henry IV* (first part), 1596; *Henry IV* (second part), *Merry Wives of Windsor*, 1597; *Much Ado About Nothing*, 1598; *As You Like It*, *Henry V*, 1599.

Third Period, Maturity and Gloom. *Twelfth Night*, 1600; *Taming of the Shrew*, *Julius Caesar*, *Hamlet*, *Troilus and Cressida*, 1601-1602; *All's Well That Ends Well*, *Measure for Measure*, 1603; *Othello*, 1604; *King Lear*, 1605; *Macbeth*, 1606; *Antony and Cleopatra*, *Timon of Athens*, 1607.

Fourth Period, Philosophic Serenity. *Coriolanus*, *Pericles*, 1608; *Cymbeline*, 1609; *Winter's Tale*, 1610-1611; *The Tempest*, 1611; *Henry VIII*.

Shakespeare was not a genius who wrote as well at the beginning as at the end of his career. He had to learn his art just as other men do. He learned, however, through experiment and not by writing from models; for with the exception of some of Marlowe's work he had in the plays then in vogue in the public theaters only crude models to work from, and the classical plays of the schools were not adapted to the popular taste. His work was to develop dramatic types which were both successful stage plays and pieces of literary art. The principal Shakespearean types are history, comedy, and tragedy. All three existed in a crude form when he began to write for the stage. He developed each to a high degree of perfection.

The History Play, or, more strictly, the Chronicle History play, never shook off the older conventional form, even under Shakespeare's hand. The serious main plot and the comic underplot remained side by side without a connection



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After the painting by John Everett Millais.

vital enough to give real dramatic unity to the play as a whole; and the dialogue in the serious main plot never became acting dialogue in a true dramatic sense; to the end, it retained its narrative and oratorical qualities. Yet instead of the tedious narrative, bombastic declamation, and crude buffoonery of the early plays, Shakespeare developed brilliant oratory and spirited declamation in the main plot, and a genuine comedy of manners in the underplot. The portrayal of character, too, finds full development. Henry V is Shakespeare's ideal man of action. Falstaff is still considered the greatest comic character in literature.

Comedy had existed before Shakespeare as a distinct dramatic type in the plays of John Lyly, with their clever dialogue; in the mask entertainments of the court, full of dancing and singing; and in the classical comedies like *Ralph Roister Doister*, notable for their comic situations. Shakespeare doubled the complications of the classical dramas in his *Comedy of Errors*; utilized all the mask effects in *A Midsummer Night's Dream* and *The Tempest*; and, in such plays as *Twelfth Night* and *Much Ado About Nothing*, developed the type known as Romantic Comedy, employing all the sources of comic effect in genuinely clever dialogue, well-conceived situations, and carefully constructed plots.

Tragedy. — The drama of blood was elevated by Shakespeare into real tragedy. In his plays, the emphasis is no longer upon the shedding of blood for the mere horror of it, but upon the motives for action which lie deep in the passionate heart. He treats the very essence of tragedy in the struggle between the individual and his surroundings, the conflict between will and fate, the strife between the "musts" and the "can'ts" in human life. (See Part I, p. 46.) When the individual will says, "I must," and the external forces of life say, "You can't," we have the basis for the tragic

clash which Shakespeare made his plays interpret. *Macbeth*, *Hamlet*, and *King Lear* are not mere dramas of blood, but very searching interpretations of life.

Ben Jonson's Tragedies. — Ben Jonson (1573?–1637) was Shakespeare's greatest contemporary and rival. He was of humble birth, but he had more schooling than Shakespeare, and became, in the end, the most learned dramatist of the time. He set himself against what he considered the imaginative extravagance of his contemporaries and cultivated the restraint of the classicists. In tragedy, particularly, he took up the line of development which had been begun in *Gorboduc* and tried to convert the popular drama to the ideas of Seneca. *Sejanus* and *Cataline* are his important historical tragedies. They are very learned; they are scrupulously accurate in the matter of historical details; they conform in general to the classical "unities." The characters, however, are not so genuinely human as are Shakespeare's men and women. The style is not so direct and strong.

Jonson's Comedies. — Jonson's best comedies are: *Everyman in his Humour*, *The Silent Woman*, *Volpone*, *The Alchemist*, and *Bartholomew Fair*. They illustrate "the comedy of humors." The author seizes upon some eccentricity of character, some peculiar trait of human nature, and emphasizes that, neglecting the natural complexities of character. *Volpone*, for example, is a study of avarice; *The Alchemist*, a study of quackery. *The Silent Woman* is particularly noteworthy. The leading character's special peculiarity or "humor" is a horror of noise. This person, Morose by name, lives in a street too narrow to admit carriages; he pads the door; he puts mattresses on the stairs; he forces his servants to go about in thick stockings. In a hasty moment, he resolves to marry in order to keep

his money away from a nephew, Eugenie, whom he dislikes. He believes his wife to be a rare silent woman; but she finds her voice immediately after the marriage, talks loudly, reforms the household, and drives Morose in distraction to the garret. Morose finally agrees to give the nephew £500 a year to be released from his torment. The silent woman turns out to be a boy in disguise. The play is full of bright, quick movement and splendid fun.

Jonson's Masks.—Jonson was also famous as a writer of masks. They were performed mostly before the court of James I at Whitehall. Mythological and allegorical scenes were presented with magnificent costuming and against a background of elaborate scenery designed by the court architect, Inigo Jones. The best of these masks are *The Masque of Beauty*, *The Hue and Cry after Cupid*, and *The Masque of Queens*.

Thomas Heywood was a dramatist of whose life as a writer little is known except that it was long, extending from the time of Marlowe to the closing of the theaters in 1642. He has been called a "dramatic journalist," because he tried to do through the drama what is now accomplished through the newspaper and the lecture. His most famous play is a drama of simple domestic life, *A Woman killed with Kindness*. Domestic life mixed with adventure is exemplified in *The Fair Maid of the West*; it contains pictures of life in an English seaport town and some spirited, melodramatic sea fighting.

Beaumont and Fletcher.—Thomas Beaumont (1584–1616) and John Fletcher (1579–1625) worked together; over fifty plays bear their joint names. Both were high born and well educated, though not classicists in the sense that Ben Jonson was. The partnership worked so well that the critics have not been able to determine exactly what

part of the work is Beaumont's and what part Fletcher's. The most that can be said is that Beaumont seems to have had the deeper and more serious imagination and a greater power of dramatic construction. Fletcher's gifts were lyric sweetness and sentiment and a fluency of style. *Philaster* is their most famous joint product. It treats of a jealous lover and a faithful lady love, who follows him in the disguise of a page. The play is thoroughly romantic in tone.

"**The Faithful Shepherdess.**" — Beaumont died in 1616, leaving Fletcher to work on alone until 1625. Of the plays which Fletcher wrote alone, *The Faithful Shepherdess* is the most noteworthy. It is a pastoral play of rare beauty. The songs are particularly exquisite. Milton took from this play many hints for his *Comus*.

Middleton and Webster. — Thomas Middleton (1570?–1627) and John Webster reverted to the old "tragedy of blood" in the style of Kyd and Marlowe. Shakespeare had lifted this type into real spiritual tragedy in such plays as *King Lear* and *Hamlet*, but Middleton and Webster did not maintain Shakespeare's high standard. They relied, for the most part, upon the mere physical horror of the graveyard and the madhouse. Middleton's *Changeling*, his best-known play, is sensational and repulsive. The situations are unnatural and do violence to the moral sense. Webster's greatest plays, *The White Devil* and *The Duchess of Malfi*, are crowded with physical horrors. In spite of Middleton's mastery of language and Webster's power of conceiving character, in spite of occasional fine outbursts of poetry on the part of each, their plays show clearly the dramatic decadence which soon went from bad to worse in the plays of Ford, Massinger, and Shirley.

Conclusion. — Indeed, after the death of Shakespeare, the drama shows a steady decline. This was partly due to the

Puritan opposition, and partly the cause of that opposition. In Shakespeare's time, in spite of the patronage of Elizabeth, the Puritans had been able to keep the theaters outside the city limits of London. And after the accession of James, when the court became more corrupt and the Puritans more aggressive, the theater became the victim of the changing age. More and more it had to make its appeal to the increasingly corrupt taste of the court, and consequently the Puritan opposition became even more justifiable and more effective. The theaters were closed in 1642, and not opened again until the restoration of the Stuarts in 1660.

SUGGESTED READINGS¹

Spenser: *The Faerie Queene*, Book I.

Bacon: *Essays*.

Palgrave: *Golden Treasury of Songs and Lyrics*, Book I.

Shakespeare: *A Midsummer Night's Dream*, *Henry IV* (first part), *Henry V*, *As You Like It*, *Twelfth Night*, *Julius Cæsar*, *Hamlet*, *Macbeth*, *The Tempest*.

Fletcher: *The Faithful Shepherdess*. (The Temple Dramatists.)

¹ Except where special editions are mentioned, the books are to be found in the Pocket Series of English Classics published by The Macmillan Company.

CHAPTER X

THE PURITAN AGE

The Puritan Age. — The years which followed the death of Shakespeare were years of national division, controversy, and conflict. Elizabeth had ruled firmly but wisely, and had kept her people reasonably well united and loyal. King James, however, was of a different temperament: ridiculous, cowardly, tyrannical. He insisted at all times upon the doctrine of the divine right of kings, maintaining that the people had no right to interfere with his actions, however unjust those actions might be. He and his son, Charles I, came into sharp conflict with the leaders of the people, especially with the Puritans. The different views of life represented by the court party and the Puritan party had been marked even in Elizabeth's time. In the time of James and Charles the two parties came into open conflict, resulting in civil war (1642-1648). The Puritans under Oliver Cromwell were victorious, Charles I was beheaded, and the Stuart family was driven into exile. Such troublesome times are not favorable to great literature.

The Cavalier Poets. — There were three classes of people in the state, however, whose ideas of life found their way into literature: the court party, the party of the established church, and the Puritan party. To the court party belonged the so-called Cavalier poets, lyric poets who wrote in a light, fanciful vein on rather trivial subjects. The most important

of these poets were Carew, Suckling, and Lovelace. A characteristic example of their poetry is Lovelace's *To Althea from Prison*. The first and last stanzas follow:

“When love with unconfinéd wings
 Hovers within my gates,
 And my divine Althea brings
 To whisper at the grates;
 When I lie tangled in her hair
 And fetter'd to her eye,
 The Gods that wanton in the air
 Know no such liberty
 * * * * *
 Stone walls do not a prison make,
 Nor iron bars a cage;
 Minds innocent and quiet take
 That for an hermitage;
 If I have freedom in my love
 And in my soul am free,
 Angels alone, that soar above,
 Enjoy such liberty.”

Robert Herrick (1591–1674) may also be classified with the Cavalier poets, though he was also a religious poet and a poet of Nature. The *Litany* is his famous religious poem, somber and melancholy in tone; *Corinna's Maying* is his most notable lyric of country life. His lighter verse, which links him to the Cavalier group, is well illustrated by his *Counsel to Young Girls*.

“Gather ye rosebuds while ye may,
 Old Time is still a-flying.
 And this same flower that smiles to-day
 To-morrow will be dying.

“The glorious Lamp of Heaven, the Sun,
 The higher he's a-getting

The sooner will his race be run
And nearer he's to setting.

“The age is best which is the first,
When youth and blood are warmer,
But being spent, the worse, and worst
Times, still succeed the former.

“Then be not coy, but use your time;
And while ye may, go marry:
For having lost but once your prime,
You may forever tarry.”

The Metaphysical School. — Light and fanciful lyric poetry, however, did not represent the prevailing mood of the age. The chief interest was in religion of a mystical and melancholy kind. The literature of both the Anglicans and the Puritans represent it, though the Puritan habit of mind was not distinctly literary. Among the religious poets, the most important were Donne, Herbert, and Vaughan. With these may be classed Crashaw, a Roman Catholic. John Donne was the Dean of St. Paul's in London, a preacher of power, and a poet with flashes of genius. “His poetry is full of strange, interrupted music and of vivid passion which breaks in jets and flashes through a veil of obscure thought and tortured imagery. In these moments of illumination, it becomes wonderfully poignant and direct, heart-searching in its simple human accents, with an originality and force for which we look in vain among the clear and fluent melodies of Elizabethan lyrics.”¹ The ordinary reader, however, finds Donne obscure. His poetry is full of fanciful conceits, strained metaphors, and difficult comparisons. So intellectually subtle is the style that Dr. Johnson nicknamed Donne and his followers “the metaphysical school.”

¹ Moody and Lovett, *A History of English Literature*, p. 144.

Herbert and Crashaw. — The greatest of Donne's followers were George Herbert (1593–1632) and Richard Crashaw (1613?–1650?). Herbert's poetry is prevailingly intellectual, though of earnest and sincere piety; Crashaw's is ecstatic and mystical. Crashaw had the religious fervor of the Middle Ages, and the controversies of the seventeenth century naturally drove him back to the mother church. His most characteristic poems are *The Flaming Heart* and *Hymn to Saint Theresa*. Herbert was a typical church of England man. His volume of poems, *The Temple*, reflects the prevailing spiritual agitation and melancholy of the seventeenth century. *The Gifts of God* is one of his most notable poems:

“When God at first made Man,
Having a glass of blessings standing by;
Let us (said He) pour on him all we can:
Let the world's riches, which disperséd lie,
Contract into a span.

“So strength first made a way;
Then beauty flow'd, then wisdom, honor, pleasure;
When almost all was out, God made a stay,
Perceiving that alone, of all his treasure,
Rest in the bottom lay.

“For if I should (said He)
Bestow this jewel also on My creature,
He would adore My gifts instead of Me,
And rest in Nature, not the God of Nature,
So both should losers be.

“Yet let him keep the rest,
But keep them with repining restlessness,
Let him be rich and weary, that at least,
If goodness lead him not, yet weariness
May toss him to My breast.”

Abraham Cowley (1618–1667) also requires mention in connection with the “metaphysical school.” His contemporaries considered him the greatest of poets, though posterity has not confirmed the judgment. *The Mistress*, a series of love poems, and *Davideis*, an heroic poem of King David of Israel, were once famous, but are now rarely read. He was much quoted, however, in the Classical Age; and he gave his name to the verse form known as the “Cowleyan Ode,” “a series of verse groups of unequal length and irregular structure,” adapted from the old Pindaric ode.

Burton’s “Anatomy of Melancholy.” — Among the prose writers, the most important were Robert Burton (1577–1640), Jeremy Taylor (1613–1667), and Sir Thomas Browne (1605–1682). Robert Burton’s famous book, *The Anatomy of Melancholy*, analyzes the prevailing national mood as a disease. It discusses the causes, the manifestations, and the cure of melancholy. Part I treats a somewhat heterogeneous list of causes: (1) God, (2) spirits, devils, etc., (3) witches and magicians, (4) old age, (5) heredity, (6) bad diet, (7) idleness, (8) anger, (9) ambition, (10) study, etc. Part II discusses the treatment of these various causes. Part III is devoted entirely to the causes and cures of love melancholy.

Jeremy Taylor. — Taylor’s most influential work was *Holy Living and Holy Dying*, a noble and tolerant book widely read both in Taylor’s own day and since. Hazlitt says of it: “It is a divine pastoral. He writes to the faithful followers of Christ as a shepherd pipes to his flock. . . . He makes life a procession to the grave, but crowns it with garlands, and rains sacrificial roses on its path.” Taylor has been called “the Shakespeare of divines,” and “a kind of Spenser in a cassock.” His style is richly poetic and melodious, though often over-fanciful and diffuse.

Sir Thomas Browne: "*Religio Medici*" — Sir Thomas Browne is known chiefly for his *Religio Medici*, an expression of his own personal religious beliefs. The book is melancholy and mystical, like most other books of the period. "He (Browne) loves to stand before the face of the Eternal and the Infinite until the shows of life fade away, and he is filled with a passionate quietude and humility." His grand and solemn style is at times very impressive. Some modern readers, however, consider it "desultory and magniloquent."

Walton's "The Compleat Angler." — Isaak Walton (1593–1683) is a writer who defies classification. Instead of discussing melancholy, like most of his contemporaries, he found a practical cure for it. He went fishing. His book, *The Compleat Angler*, has no touches of melancholy. The book begins in the form of conversations between a falconer, a hunter, and an angler; but the falconer soon drops out of the story, and the angler, true to nature, does most of the talking. The style is charming, showing a close and sympathetic observation of woods and fields and streams, a love of simple and wholesome pleasures, and a kindliness of spirit as delightful as it is rare. The angler says, "I envy not him that eats better meat than I do; nor him that is richer, or that wears better clothes than I do; I envy nobody but him, and him only, that catches more fish than I do." This book seems out of place in the seventeenth century.

The Puritans. — The stern temper of the Puritan mind would seem antagonistic to literature; yet two of the most widely known writers of the time were Puritans. Milton and Bunyan are still read by people who hardly know the names of the other writers of the period. Macaulay has pointed out that Milton's cast of mind was not strictly Puritan. He belonged to the Puritan faith, and had the

intense religious enthusiasm and exaltation of the Puritans; but he was "perfectly free from the contagion of their frantic delusions, their savage manners, their ludicrous jargon, their scorn of science, and their aversion to pleasure." He hated tyranny, but he possessed the mental graces of the Cavalier. His tastes were refined; his sense of the value of literature strong. He united in himself the virtues of the Puritan and the graces of the cavalier.

Milton's First Period.—Milton's work naturally divides itself into three periods: (1) the period before the outbreak of civil war in 1642; (2) the period of the Revolution and the Commonwealth from 1642-1660, and (3) the period immediately following the restoration of the Stuarts in 1660. To the first period belong the Minor Poems, notably *L' Allegro*, *Il Penseroso*, *Comus*, and *Lycidas*. After receiving his degree from Cambridge, Milton retired to a country place at Horton, and devoted himself to the pursuit of poetry. The graceful and charming qualities of his mind here found free play. *L' Allegro* and *Il Penseroso* represent two moods of the poet, the keen delight in mirth of a light yet wholesome character, and the more serious delight in reflection, music, and religious musing. *Comus*, a mask, shows also the brighter side of Milton's character, the side which is least Puritanic.

Lycidas is universally considered one of his most finished poems. It is a lament for the death of a college acquaintance, Edward King, who was drowned in the Irish Channel. Its literary form is the conventional pastoral. Milton and King are represented as shepherds who tend their sheep and play rustic music. But the poem is not intended to represent real country life; it is only a translation of the experience of the two into pastoral imagery. For instance when Milton says:



MILTON DICTATING "PARADISE LOST."

After the painting by Michael Munksgaard

“For we were nursed upon the self-same hill
Fed the same flock, by fountain, shade and rill,”

he means that he and King went to college together (Christ's College, Cambridge) and engaged in the same studies and pursuits. Every detail in the poem does not have a hidden meaning, but the conventional pastoral imagery is used in a general way to express the experience of the two men. Milton also expresses in the poem his idea of the state of literature and of the church. The poem also illustrates the rich color and varied music of Milton's early verse.

The Second Period. “*Areopagitica*.” — During the second period, Milton wrote no poetry except occasional sonnets, for much of his time was occupied with political controversies. He held the position of Secretary for Foreign Tongues under the Puritan government. Most of his official writing was in Latin. Only occasionally did he produce a piece of genuine English prose literature. Such is the *Areopagitica*, a vigorous plea for freedom of the press, written in an elaborate, highly figurative, and melodious style. As a whole this period of Milton's life has comparatively little literary significance. The writing of one of his controversial pamphlets made him blind.

The Third Period. — To the third period belong *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. *Samson Agonistes* is a tragedy in the Greek manner, based on the story in the sixteenth chapter of Judges. *Paradise Regained* treats of Christ's temptation in the wilderness (Matthew iv). Neither of them equals in importance *Paradise Lost*, Milton's greatest achievement.

“**Paradise Lost.**” — From boyhood, Milton felt himself dedicated to the task of writing a great literary masterpiece, and the theme of *Paradise Lost* was in his mind for many years. At first he thought of making a drama of it and

sketched out a plan on the Greek model; but this idea was abandoned for the epic form before he had written much on the theme. *Paradise Lost* is one of the greatest poems in the English language. To be sure, the idea of the universe with the earth in the center, surrounded by a series of concentric spheres in which the planets and stars are fixed, is totally wrong, as possibly Milton knew; but the poem remains great because its imagination is so wonderful and its verse so nearly perfect. Milton thought his minor poems were nothing but literary exercises compared with *Paradise Lost*. Of this poem he thought highly, though he aimed to be satisfied with nothing short of perfection. No one since has been able to sustain so grand a style.

A Literary Epic. — *Paradise Lost* is a literary epic like Virgil's *Æneid*, as distinguished from a popular epic like *The Iliad* or *Beowulf*. It is not simple story, not a direct picture of life. Milton has a problem to discuss. He says:

“What in me is dark
Illumine; what is low raise and support;
That to the highth of this great argument
I may assert Eternal Providence
And justify the ways of God to men.”

The poem is a great artist's idea about the problem of evil in the world. It treats the revolt of Satan and the angels from God; their overthrow and the casting of them into Hell; their plan of revenge by corrupting man, whom God had created and placed in paradise; the temptation and fall of Adam and Eve; and the expulsion from paradise. At the end the outcasts are comforted by the promise of atonement through the coming of Christ. Adam is the hero; but Satan is the more interesting character, perhaps because he is more human.

The Greatness of the Poem. — The poem is conceived and executed on a grand scale. The scene of the action comprises heaven, hell, and the entire universe between. The characters are God, the angels, fallen spirits, and man. The imagery is vivid and sublime; the flow of the verse, stately and harmonious. The lasting interest in the poem lies in the colossal images, exalted thought, and wonderful melody.

"Pilgrim's Progress." — John Bunyan (1628–1688) was another Puritan who wrote enduring literature. He was a tinker by trade, and had little or no education; but he knew his Bible almost by heart, and was an artist by instinct. His religious experience was exceedingly vivid and dramatic. Intense religious feeling, vital imagination, and a thorough knowledge of the simple style of the Bible made him a great writer. *Pilgrim's Progress* is one of the most perfect allegories ever written. All the difficulties and triumphs of the Christian life are here represented in story. At the beginning, Christian sets out from the city of Destruction to make his way to the Holy City. He carries on his back the burden of his sins and fears. Evangelist tells him the way to go and he pushes onward in spite of the petitions of his family, his neighbors, and his friends. Scene after scene follows, picturing spiritual experiences. Christian falls into the Slough of Despond, travels into the Valley of Humiliation, climbs the Hill of Difficulty, has a fight with the demon Apollyon, is thrown along with Hopeful into the dungeon of Doubting Castle by Giant Despair. At length, after many difficulties, he comes to the city of All Delight, where he is welcomed by a company of angels that come singing down the street. *Pilgrim's Progress* has been translated into seventy-five languages and dialects, and has perhaps been more widely read than any other book in the English language except the Bible.

SUGGESTED READINGS¹

Palgrave: *Golden Treasury*, Book II.

Walton: *The Compleat Angler*. (Everyman's Library.)

Milton: *L' Allegro, Il Penseroso, Comus, Lycidas, Sonnets, Paradise Lost*, Books I and II.

Bunyan: *Pilgrim's Progress*.

¹ Except where special editions are mentioned, the books are to be found in the Pocket Series of English Classics published by The Macmillan Company.

CHAPTER XI

CLASSICISM

Characteristics of the Age. — The restoration of the Stuarts in 1660 brought a strong reaction against Puritanism. The upper classes, especially, had grown weary of the Puritanic restraints, and quickly adopted the new ideas, new fashions, and new moral standards which the gay court of Charles II introduced from France. In their hatred of hypocrisy and cant they went even further: they set aside not only the restraints of Puritanism, but also all that is emotional, mysterious, and vital in religion. Decent conformity to a conventional religion was all that could be asked. Many rejected the personal God with whom the Puritan had communed face to face, and made for themselves a god by means of the reason alone, neglecting the revelations of the Bible. These deists, as they were called, belonged to the established English church, but they defended the church, not on the ground that it represented the true faith, but because it was an established institution and helped to maintain law and order. Moral standards were low. Corruption in public life was almost universal. Walpole maintained his power for twenty years by open and notorious bribery. Polite society gathered about the gaming tables, where immense sums were lost and won; or frequented the theaters, where plays were enacted, so immoral that no one can read them to-day without surprise and disgust. To be sure, there was a certain veneer and polish, a superficial refinement, but at heart the age was coarse and corrupt.

The intellectual life was brilliant rather than profound. There was no effort, as with the Puritans, to solve the deep mysteries of life; no effort, as with the Elizabethans, to reach out beyond the limits of ordinary experience and explore unknown worlds. Men were content to make what they could out of ordinary experiences through the exercise of reason and common sense. The center of interest was in the coffee-houses and clubs. Here came, daily, groups of politicians and literary men to discuss the gossip of the town, the newest drama, the latest book, the most startling gains and losses at the gaming table, the latest news of the drawing-rooms, the probable fortunes of political parties. There was about it all, however, a great intellectual zest. Daily discussion made the minds of men keen, discriminating, brilliant.

Characteristics of the Literature. — The change in social, moral, and intellectual standards brought a corresponding change in literature. Instead of a literature of enthusiasm, emotion, and mystery, or of mysticism and melancholy, we have a literature of reason, appealing almost exclusively to the intellect, a literature of the town life consisting largely of wit, satire, and travesty. There were dramas like those of Congreve, witty and licentious, the direct expression of a social life devoid of moral standards. There were essays like those in *The Spectator*, comments on life by the frequenters of the drawing-rooms, the coffee-house, and the club. There was didactic and satirical verse like that of Pope, clever, witty, and faultlessly regular, but never profound; fanciful, but not imaginative. Writers thought less of what they said than of how they said it. Every piece of writing was severely tested by the set rules of art which the French under the leadership of Malherbe and Boileau had formulated from the study of the classical writers and of the Italian scholars. Milton, Shakespeare, and Spenser were

neglected. The result was a clever and finished but not profoundly imaginative literature.

(a) THE DRAMA

Classical Ideas. — The characteristics of the period are well illustrated in the drama. The theaters had been closed by the Puritans in 1642; but the pressure for dramatic entertainments had been so great that, before the end of the Commonwealth, permission had been given to Davenant to present his operatic drama, *The Siege of Rhodes*. This play, Dryden claims, was the beginning of the "heroic drama," the first type of drama to develop when the theaters were opened after the Restoration. Dryden himself was the principal exponent of this kind of play. He did not follow the traditions of Shakespeare and the romantic drama of the Elizabethan time. He followed, rather, Ben Jonson's classical ideas enforced and modified by the rules of dramatic composition which had been formulated by the French critics and exemplified by Corneille and other French dramatists. He tried to conform to the requirements of the three unities, *i.e.*, that the action should be confined to a single place, that the time represented should not exceed twenty-four hours, and that the action should have a clearly defined unity. Dryden's principal heroic plays are *The Indian Emperor* (1665) and *The Conquest of Granada* (1670). They did not altogether satisfy the new classical interest in restraint, for the characters were pushed into an extravagance of passion which caused the plays to be caricatured by the Duke of Buckingham in a mock-heroic play, called *The Rehearsal*. They were, however, prevailingly classical in tone.

Dryden's early plays were written in the heroic couplet, two iambic pentameter lines united by rhyme; but in his later work rhymed verse was abandoned. *All for Love*

(1678), a rehandling of the story of Antony and Cleopatra, was written in blank verse. This play is considered the best of Dryden's tragedies.

Thomas Otway (1651-1685), an unsuccessful actor who turned to the writing of plays, produced two tragedies, which are nearly, if not quite, equal to any of Dryden's. They are *The Orphan* (1680) and *Venice Preserved* (1682). The latter held the stage for many years, and was considered a model for the writing of tragedies. Tragedy did not flourish, however, in the classical period. Even Addison's *Cato* and Johnson's *Irene* are notable largely because their authors became famous in other kinds of writing.

Comedy was more in accord with the spirit of the time, and reflects the time in fashions, manners, and speech. The prevailing taste was for love intrigues developed by means of brilliant dialogue. George Etherege, an Englishman educated in Paris and familiar with Molière, was the first to write plays of this kind. He was followed by William Wycherley (1640-1715), whose most important play is *The Plain Dealer* (1674), and by the more brilliant William Congreve (1670-1729), whose masterpieces were *Love for Love* (1695) and *The Way of the World* (1700). All of these plays are reckless and cynical, expressing the immoral atmosphere of the corrupt court of the Restoration. This gross immorality called forth in 1698 the vigorous protest of Jeremy Collier in a *Short View of the Profaneness and Immorality of the English Stage*, but the coarseness continued in the plays of John Vanbrugh (1666-1726) and to an extent in the work of George Farquhar (1678-1707). After the turn of the century, however, new forces began to work, making for morality and decent living; and in Richard Steele's plays comedy comes into alliance with these forces. The later comedy of the eighteenth century, represented

by Goldsmith (1728–1774) and Sheridan (1751–1816), retains the brilliant dialogue without the gross immorality of the Restoration plays. Goldsmith's *She Stoops to Conquer* and Sheridan's *The Rivals* and *The School for Scandal* have held the stage down to the present time. Tony Lumpkin, the loutish squire of *She Stoops to Conquer*, Mrs. Malaprop and Bob Acres in *The Rivals*, and Lady Teazle in *The School for Scandal* are still familiar to theater-goers. Their sparkling dialogue is a never failing source of enjoyment. In these plays we have an amusing mock world, light, trifling, and frivolous, but not fundamentally and flagrantly immoral.

(b) NON-DRAMATIC POETRY

Lyric Poetry. — The poetry of classicism — as might be expected in an age in which reason and common sense were emphasized at the expense of imagination and emotion — was for the most part satiric, didactic, and mock-heroic. There was some lyric verse of a high order, Dryden's *Alexander's Feast* for example, a fine ode on the power of music ; but for the most part the poetry consisted of light society verse, poems of political and religious controversy, and poetic literary criticism.

Political Satire. — Dryden's *Absalom and Achitophel* and *Mac Flecknoe* are typical examples of the satiric verse. The former is a political satire. While Charles II was king, the court and country were divided, on the matter of the succession, between the partisans of the king's brother James, who was a Papist, and the adherents of the king's illegitimate son, the Duke of Monmouth. The famous Earl of Shaftesbury was a partisan of Monmouth, and pushed his claims vigorously before the people and parliament. Dryden, in adherence to James, wrote *Absalom and Achitophel* as a satire on the agitation in behalf of Monmouth. He told

the old story of Absalom's revolt against King David in such a way that Absalom was clearly understood to be the Duke of Monmouth; Achitophel, the Earl of Shaftesbury; David, King Charles II. All the characters, indeed, and all the events have a direct relation to Dryden's own time. *Mac Flecknoe* was an attack upon the poet Shadwell who had entered the controversy as a champion of Shaftesbury and the Whigs.

"**Hudibras.**" — Another satire quite as popular was Samuel Butler's *Hudibras*, a scurrilous mock romance directed against the hypocrisy, intolerance, and cant of the Puritans. It was remarkably popular at the court of King Charles II. The king is said to have carried a copy about with him constantly. A short extract will show its burlesque tone.

" He was in logic a great critic,
 Profoundly skilled in analytic;
 He could distinguish, and divide
 A hair 'twixt south and southwest side;
 On either which he would dispute,
 Confute, change hands, and still confute;
 He'd undertake to prove, by force
 Of argument, a man's no horse;
 He'd run in debt by disputation,
 And pay with ratiocination.

" For he was of that stubborn crew
 Of errant saints, whom all men grant
 To be the true Church Militant;
 Such as do build their faith upon
 The holy text of pike and gun;
 Decide all controversies by
 Infallible artillery;
 And prove their doctrine orthodox
 By apostolic blows and knocks;
 Compound for sins they are inclined to,
 By damning those they have no mind to."

Pope's Satires. — Pope's most famous satires are *The Dunciad* and the *Epistle to Dr. Arbuthnot*. *The Dunciad* is directed against Pope's literary rivals. The dullards, the pedants, and the bad poets are presented in ridiculous situations. The poem is brilliant, but not judicious, for Pope satirized every one against whom he had the slightest personal spite. *The Epistle to Dr. Arbuthnot* contains the famous clever but unfair description of Addison :

“Peace to all such ! but were there one whose fires
 True genius kindles, and fair fame inspires ;
 Blest with each talent, and each art to please,
 And born to write, converse, and live with ease :
 Should such a man, too fond to rule alone,
 Bear, like the Turk, no brother near the throne,
 View him with scornful, yet with jealous eyes,
 And hate for arts that caused himself to rise ;
 Damn with faint praise, assent with civil leer,
 And without sneering, teach the rest to sneer ;
 Willing to wound, and yet afraid to strike
 Just hint a fault, and hesitate dislike ;
 Alike reserved to blame, or to commend,
 A timorous foe, and a suspicious friend ;
 Dreading e'en fools, by flatterers besieged,
 And so obliging, that he ne'er obliged ;
 Like Cato, give his little senate laws,
 And sit attentive to his own applause ;
 While wits and templars every sentence raise,
 And wonder with a foolish face of praise —
 Who but must laugh, if such a man there be ?
 Who would not weep, if Atticus were he ? ”

Later in the century came the less bitter, but none the less interesting *Retaliation* by Oliver Goldsmith. The poet gives amusing pictures of David Garrick, Edmund

Burke, Sir Joshua Reynolds, and other famous members of Dr. Johnson's literary club.

Social satires also were popular. The best is Pope's *Rape of the Lock*, a mock-heroic poem on the artificial society of Queen Anne's time. The theme was suggested by the rude behavior of Lord Petre in cutting a lock of hair from the head of Miss Fennor at a card party at Hampton. The poem pokes delightful fun at the society belle, and is a clever parody of the heroic style in poetry. Dr. Johnson's *London* and *The Vanity of Human Wishes* are in the manner of Juvenal's Latin satires. Goldsmith's *Deserted Village* is an emotional and sympathetic account of the sufferings of the poor. This poem is classical in form, but in its general feeling anticipates the romantic period. The same may be said of Crabbe's *Village*.

The didactic poetry is of less interest. The most important examples are Pope's *Essay on Man* and his *Essay on Criticism*. The *Essay on Man* is an explanation of man's relation to God and the universe, based on reason and common sense rather than on revelation and faith. The first epistle discusses man's place in the universe; the second, his individual nature; the third, his relation to society; the fourth, his attitude toward happiness. The *Essay on Criticism* is a versified statement of the ideas about literature and the rules of criticism which had been formulated by the classical school along the lines suggested by the French critics. The poem sets forth the artistic principles of the time in finished form.

The Closed Couplet. — Most of the poetry was written in "the closed couplet," which consists of two iambic pentameter lines united by rime. The thought is for the most part confined to the limits of the couplet. This verse had been used before in English literature, especially by Waller

and Cowley in the middle of the seventeenth century, but not until the time of Pope did it reach perfect artistic finish, and not until then was the principle established that the thought should be complete at the end of each couplet. The closed couplet became the conventional meter of the classicists.

(c) THE ESSAY AND THE PAMPHLET

Periodical Literature. — It was to be expected that an age of reason and common sense — an age in which the principal interests were in social life and in political controversy — should develop a literature of prose even more important than its poetic literature. Indeed the eighteenth century is distinctly a century of prose. Most of this prose literature, with the exception of novels, appeared in the form of periodicals and pamphlets. The most important periodicals were *The Tatler* and *The Spectator*, edited by Addison and Steele; *The Examiner*, conducted by Swift; *The Rambler* and *The Idler*, edited by Dr. Johnson; and *The Gentleman's Magazine* and the *London Magazine*, the forerunners of the famous *Edinburgh, Quarterly*, and *Blackwood's*.

Addison. — *The Tatler* and *The Spectator* set the fashion and became the models in this kind of writing. The chief aim was to make fun of vices and follies and elevate the morals of the age. Addison in particular had a moral purpose, not very profound, perhaps, but representing a distinct reaction against the profligacy and excess of the years immediately following the Restoration. He directed his satire against the coarse vices of gambling, drinking, swearing, dueling, practical joking, indecent conversation. He was the apostle of politeness and refinement, of conventional morality. He wrote also literary criticism, such as the famous series on Milton, and the essay on *The Ballad of Chevy Chace*.

Above all he developed that series of character sketches which is almost a novel, *The Sir Roger de Coverley Papers*. He was perhaps the most graceful and winning humorist of the time.

Richard Steele (1672–1729), who has the credit of founding *The Tatler* and who was intimately associated with Addison in editing *The Spectator*, was a more sympathetic writer than Addison, but not so strong of character nor so keen of intellect. Indeed there is a marked discrepancy between his personal life and the tenor of much of his writings. However there is a sincere human quality about his inconsistencies which gives his work a peculiar charm. His style is more careless, flexible, and free than that of Addison.

Jonathan Swift (1667–1745) had a more vigorous mind than either Addison or Steele, and in his way was quite as important a personage. He wrote for the periodicals, especially political periodicals, and was the editor of *The Examiner*, an influential Tory paper. Much of his writing, however, appeared in the form of pamphlets. His distinguishing characteristic is his pessimism. He had a thoroughgoing contempt for human nature and was most bitter in his satire. He liked to play practical jokes to show his contempt for men. Once he dispersed a crowd which had gathered to see an eclipse by sending a message that according to the Dean's order the eclipse would be put off for a day. Another practical joke was directed against a man named Partridge, who issued an almanac containing predictions of events to take place during the next year. To expose Partridge, Swift published, over the name Isaac Bickerstaff, *Predictions for the Year 1708*, in which he predicted the death of Partridge on the 29th of March, and, on the 30th of March, followed the prediction with an account of Partridge's last days and death. Of course Partridge insisted that he was still alive,

but Bickerstaff replied with various arguments in the manner of Partridge's almanac, proving that the impostor was certainly dead. Partridge became the laughing-stock of the town.

Swift's Satirical Method. — Swift's writings are, for the most part, both earnest and playful, and often full of very bitter irony. *The Battle of the Books* is a humorous discussion of the comparative merits of ancient and modern writers, suggested by the controversy in which Swift's patron, Sir William Temple, was then deeply engaged. *The Tale of the Tub*, a fierce satire on religion, is, on the face of it, the story of three stupid brothers quarreling over their inheritance. Each of the three has received from his father a coat with minute direction for its care and use. The coat is Christian truth. The brothers, Peter, Martin, and Jack, represent the Church of Rome, the Lutherans, and the Calvinists. The way in which the sons evade their father's will by changing the fashion of their garments constitutes the satire on religious sects. *The Modest Proposal* for preventing the poor in Ireland from becoming burdensome contains the sarcastically cruel suggestion that the children be killed and eaten like pigs and sheep. This would create a market for the largest and, under the existing circumstances, most useless product of the poor. It would make children an asset instead of a bill of expense. It would change the financial burden of the poor into a profitable business.

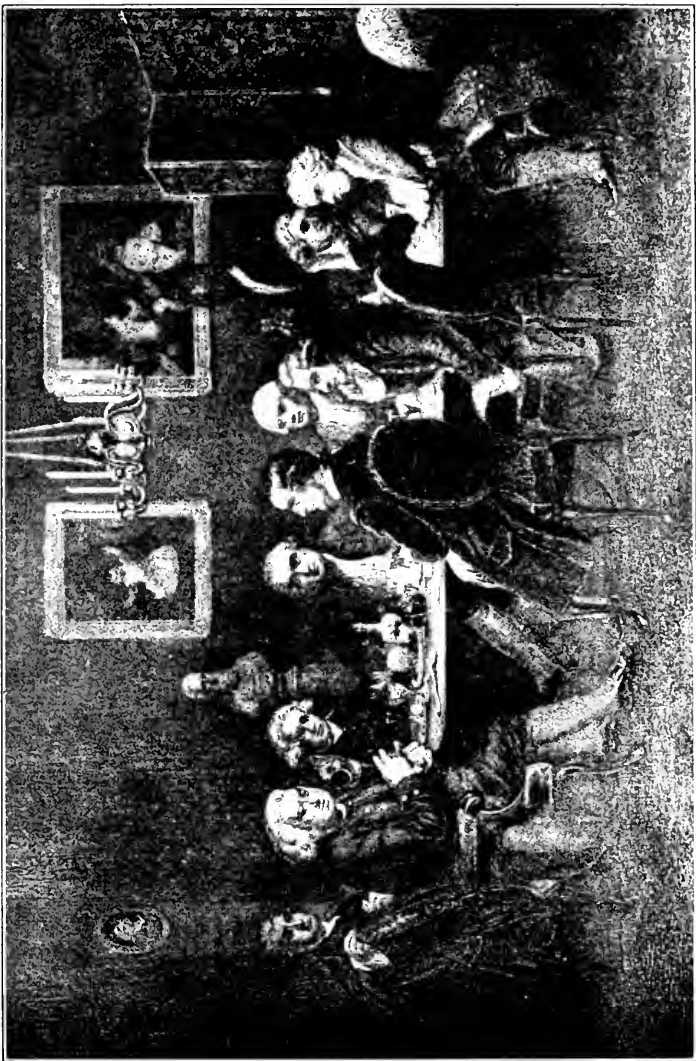
"Gulliver's Travels." — Swift's most widely known book is *Gulliver's Travels*. It may be read with interest merely as a story of adventurous journeys to Lilliput and Brobdingnag and to the country of the Houyhnhnms. Many children have been charmed with it, who knew nothing of its hidden meaning. Beneath the story, however, the mature reader

sees a bitter satire on human nature. In the voyage to Lilliput human motives are set to work on a small scale for the purpose of suggesting the littleness and meanness of human life. In the voyage to Brobdingnag, people larger than men are described and the actions of ordinary human beings made petty and insignificant in comparison. In the land of the Houyhnhnms horses are the rulers and masters; man is in servitude and degradation. The picture of the Yahoo, the human beast, shows Swift's contempt for man at its worst.

Swift was often coarse and to some people disgusting; but his sincere, fierce hatred of sham and affectation made his criticism keen and vigorous. His style, too, often has a directness and simplicity which are truly admirable. Our best source of information about the man himself as an active, successful man of affairs is the daily account of his doings which he himself wrote in his *Journal to Stella*.

Dr. Johnson. — In the middle of the eighteenth century Dr. Samuel Johnson (1709–1784) was the most conspicuous literary figure. Thanks to Boswell's detailed and gossipy account, we know Johnson more intimately than almost any other man of letters; a striking and original person, outwardly huge, awkward, vulgar, contentious, an eccentric "old bear"; inwardly a brave, heroic soul, battling manfully with poverty, disease, and the fear of death, yet never losing faith in God or in himself. This vulgar eccentric became a social lion, the welcome associate of artists, scholars, actors, and literary men, the acknowledged dictator of an elegant age, one of the most learned men of his time.

Range of the Work. — His range of work is noteworthy. Besides the poetry and drama already mentioned, he contributed essays to *The Rambler* and *The Idler* in the fashion of Addison, though without Addison's grace of style. He



A LITERARY PARTY AT SIR JOSHUA REYNOLDS.
After the painting by James Doyle.



compiled a *Dictionary of the English Language*, whimsical in places rather than scholarly, but important as a pioneer book of its kind. In a single week he wrote *Rasselas, Prince of Abyssinia*, the reflections of the author in story form. He edited the works of Shakespeare; and, in spite of his scant knowledge of the sixteenth-century literature, did it so well that many of his sensible comments still appear in annotated editions of the plays. His best and most lasting work is his *Lives of the Poets*, brief accounts of the authors with critical comments on their writings. His criticisms are not always just, for Johnson was a man of prejudices; but most of the "lives" are well worth reading as the honest though prejudiced judgment of a powerful mind.

Johnson's Style. — Johnson's style is in marked contrast with that of Addison. He praised Addison's style, saying that "the person who would secure a perfect English style must give his days and nights to the study of Addison." But either Johnson did not follow his own advice or did not profit by the study, for his style is often pompous and heavy, crowded with Latin derivatives, and full of long and involved sentences. To be sure these long sentences with all their modifiers often have an effective rhythmic eloquence; and Johnson could be terse and simple when he chose, as the directness of his conversation related by Boswell and some of his later literary productions amply show. Yet in general his style is exceedingly artificial and bookish.

Edmund Burke. — One of the last of the eighteenth-century classicists was Edmund Burke. His works have not found a large place in literature, because he gave his attention to political affairs rather than to literary pursuits. He did not hold high political office, but was for long the brains of the Whig opposition to the efforts of George III to increase the royal prerogative. Most of his productions, therefore, are

contributions to the literature of politics and government. His speeches on *American Taxation* (1774) and on *Conciliation with America* (1775) give his ideas on the American Revolution. *The Nabob of Arcot's Debts* and the *Impeachment of Warren Hastings* discuss political affairs in India. *Reflections on the French Revolution* (1790) and *Letters on a Regicide Peace* (1796) are his best contributions to the literature of the French Revolution. He was a practical man of reason and common sense, and therefore naturally a classicist. He believed in established institutions and in the slow development of civilization. He shunned what he thought were impractical doctrines and theories. He was against coercion in America simply because he thought coercion impracticable; and he opposed the French Revolution because it broke connections with the past and was based upon theory and not upon experience. He believed safety lay in stemming the tide of revolution in Europe, and therefore did what he could to marshal the forces of reaction, contributing much to the final English success at Trafalgar and Waterloo.

Romantic Tendencies in Burke and Johnson. — Standing thus for the reasonable and the practical, he allied himself with the classicists in literature; yet he was not an uncompromising adherent of that school. The breadth of his sympathy and the fervor of his imagination gave him a kinship with the rising romanticists. Both Burke and Johnson, indeed, show signs of the new influences. In general they both followed in the way of the classicists, and championed the old ideas of art; but in critical ideas Johnson was not so thorough a formalist as his immediate predecessors, accepting, for instance, only with considerable modification and reservation the doctrine of the three dramatic unities, as the preface to his edition of Shakespeare clearly shows; and

Burke departed from the practice of the classicists in mingling with his statistics and his philosophy brilliant flights of imagination and powerful emotional appeals.

(d) THE NOVEL

The Periodicals. — The classical age of reason and common sense developed a type of prose fiction radically different from the old romances of chivalry, which were far too extravagant to appeal to a matter-of-fact age. The new tendency is seen in the periodical literature as early as *The Tatler* and *The Spectator*. The character sketching, at first abstract and general, becomes individual, personal, lifelike. Brief stories appear under such titles as *The Civil Husband* (*Tatler*, No. 53) and *The Story of Miss Betty Cured of Her Vanity* (*Guardian*, No. 159). *The Sir Roger de Coverley Papers*, a series of essays united by common characters and by a continuous story, is a real forerunner of the novel of life.

Picaresque Stories. — Another influence came from the Spanish picaresque stories, autobiographical accounts of the vagrant experiences of unscrupulous rogues, who mingle in real life, lying, cheating, and stealing, and who tell of their rogueries with impudent candor. Daniel Defoe's *Colonel Jack* is a typical English story of this kind. The hero is of gentle blood, but is brought up among thieves and pick-pockets, with no adequate conception of right and wrong. He is kidnapped and taken to Virginia, where he rises to influence. He returns to England, a merchant, goes to the wars, behaves bravely, gets preferment, and is finally made colonel of a regiment. *The Journal of the Plague Year* illustrates the same kind of writing. Defoe had a way of making all his stories marvelously real by the massing of details and by a simple matter-of-fact style. His *Robinson Crusoe* has been one of the most widely read of English books.

Swift's *Gulliver's Travels* shows this type of story adapted to purposes of satire.

The Love Story. — Samuel Richardson (1689–1761) was the first great writer of love stories. He was minute in the analysis of character, developed carefully the idea of plot, and emphasized sentiment. He began as a letter writer. One of his diversions as a young man was to write love letters for the young women of his neighborhood, all of whom seem to have made him their confidant in love affairs. Indeed he made a specialty of the feminine heart. His most famous book, *Clarissa Harlowe*, is a love story in the form of letters. It is most elaborately analytical. Every movement of Clarissa's mind, every flutter of her heart, is subjected to the most searching analysis and then discussed and rediscussed from every conceivable point of view. The plot movement is slow, but it is constant, and is developed to a high tension at the climax. In scenes of intense passion Richardson is at his best. His other stories are *Pamela* and *Sir Charles Grandison*.

Henry Fielding (1707–1754) was a more genuine realist than Richardson. He knew more of life, and he knew it better. He began novel writing in protest against the moral pretensions and sentimentality of Richardson. The contrast is therefore marked. Richardson's novels are of the hothouse variety; Fielding's have the vigor of the sunshine and the air.

Tom Jones is Fielding's most famous book. The story opens with the discovery of the hero as a new-born babe in the house of a virtuous gentleman, Mr. Allworthy. Here he grows up with Allworthy's nephew Blifel, who out of jealousy ruins Tom's reputation with his benefactor, and gets him turned out into the world. Meanwhile Tom has fallen in love with the daughter of a neighbor, Miss Sophia Western, who returns his love in spite of the opposition of

her father. Tom travels to London, with many wayside adventures; he passes, not unscathed, through various temptations; and finally, by the discovery of the secret of his birth and the revelation of Blifel's villainy, he is advanced to his happy fortune, the favor of Allworthy, and marriage with Sophia. The structure of the story is particularly noteworthy. The secret of Jones's parentage is skillfully kept from the reader till the end and then disclosed in a natural way. Cheap devices of plot, based on pure chance, are avoided. Conversations are direct, not reported. The scenes are localized and given a real background. Character and incident are equalized.

Other novels by Fielding are *Joseph Andrews*, *Jonathan Wild*, and *Amelia*. Fielding's work is often coarse, and his point of view worldly like the age. And since he cared nothing for spiritual things, his ideals are not high. Still he is always direct and sincere. His novels display genuine humanity.

Smollett and Sterne. — Two other stories of wide reputation are Smollett's *Humphrey Clinker* and Sterne's *Tristram Shandy*. *Humphrey Clinker* is haphazard in plot and full of unpleasant incidents. The humor is of a savage sort, consisting largely of cruel practical jokes. The method of treatment is far less sympathetic than Fielding's. As a record of contemporary life and manners, however, the book has decided interest. *Tristram Shandy* can hardly be called a novel. It has no plan; no beginning, no progress, no conclusion. Sterne says, "I began it with no clear idea of what it was to turn out, only a design of shocking people and amusing myself." Sterne had absolutely no sense of propriety; and since his mind was incongruous and thoroughly sentimental, he naturally wrote a whimsical and immoral book. The characters, however, are so very real and have such distinc-

tively human charm that the book is still read with interest in spite of its obvious faults.

Goldsmith's "*Vicar of Wakefield*." — One of the most delightful books of the period is Oliver Goldsmith's *The Vicar of Wakefield*. The plot is artlessly absurd, the situations comical, the humor delightful, the style graceful. The wholesome optimism of the book is in marked contrast with the work of Sterne and of Swift, and not altogether characteristic of classicism. Goldsmith is not a realist; he does not accept the world as it is; he insists upon idealizing it. Nor does his story have to do with the social life of cities. It is an account of simple family life, and treats "the out-of-doors" with real feeling. Indeed Goldsmith has much in common with the new romantic tendencies. *The Vicar of Wakefield* belongs to the literature of transition.

(e) CRITICISM

Criticism. — The ideas of the classicists about literature are expressed in their critical writings. The earliest important work is Dryden's *Essay of Dramatic Poesy*. In his defense of contemporary English writers, he takes for granted that they are to be judged in general by the classical rules formulated by the French. Reference is made to Shakespeare, and his genius commended; but as a technical artist Ben Jonson is considered his superior. The argument is that Jonson and those who have followed his example in English have conformed to the classical standards quite as rigidly as the great French dramatists. Dryden argues also for the heroic couplet as the most satisfactory verse form for tragedy. A few years later, Pope put the classical ideas into poetic form in his *Essay on Criticism*. A few quotations will illustrate its prevailing ideas — the dependence on rules, the emphasis upon form, the appeal to reason and restraint:

- "Be Homer's works your study and delight :
Read them by day, and meditate by night."
"Learn hence for ancient rules a just esteem ;
To copy nature is to copy them."
"Those rules of old discovered, not devised,
Are nature still but nature methodized."
"True wit is nature to advantage dress'd :
What oft was thought, but ne'er so well expressed."
"True ease in writing comes from art, not chance."
"Be not the first by whom the new are tried
Nor yet the last to lay the old aside."
"A Boileau still in right of Horace sways."

Later Criticism. — Addison's critical essays in *The Spectator* follow the same lines, though he departed from conventional notions in praising Milton, whom the classicists, in general, neglected, and especially in commenting with favor on the old ballad literature as illustrated in *Chevy Chase*. As the century advanced the critical formulas became less rigid. Dr. Johnson praised Shakespeare, and refused strict adherence to the rules for the three dramatic unities. A little later Thomas and Joseph Warton paid tribute to Spenser, the greatest of early romanticists, in their *Observations on the Faerie Queene*. This book led the critical revolt against classicism. The last important critical work of the classicists was Burke's *Philosophical Inquiry into the Origin of Our Ideas on the Sublime and the Beautiful*.

SUGGESTED READINGS¹

Pope: *The Rape of the Lock*.

Addison and Steele: *The Sir Roger de Coverley Papers*.

¹ Except where special editions are mentioned, the works are to be found in the Pocket Series of English Classics, published by The Macmillan Company.

Defoe: *Robinson Crusoe, or The Journal of the Plague Year.*

Swift: *Gulliver's Travels.*

Johnson: Life of Pope in *The Lives of the Poets.* (Cassell's National Library.)

Goldsmith: *The Deserted Village, She stoops to Conquer, Retaliation, The Vicar of Wakefield.*

Sheridan: *The Rivals.*

Burke: *Speech on Conciliation with America.*

Irving: *Life of Goldsmith.*

Thackeray: *Henry Esmond.*

CHAPTER XII

ROMANTICISM

(a) POETRY

Romanticism in the Eighteenth Century. — Although the spirit of classicism, with its emphasis upon reason and common sense, and with its interest in literary form over subject matter, was in control in the eighteenth century, it was not the only influence at work. Side by side with it were other interests, growing in importance through the century, until, in the end, they became the dominant forces, and resulted in the great outburst of romanticism in the early nineteenth century.

Influence of Spenser. — One of the first of the new influences was a renewed interest in the older English writers, especially Spenser and Milton. The earliest interest was in poetic form merely. Although the prevailing meter was the heroic couplet, still the Spenserian stanza — consisting of nine lines, eight iambic pentameter lines supplemented by one iambic hexameter or Alexandrian, riming *ababbcbcc* — was used to a limited extent from the beginning of the century. At first, however, it was employed only for purposes of satire, with no effort to get the atmosphere of mystery and romance or the rich melody of the verse. The first poet to get the real Spenserian manner was Shenstone. He began a satire called *The Schoolmistress* in the Spenserian stanza, studying Spenser as he wrote. He soon became genuinely

interested, and before his poem was finished, he had changed it into a sincere Spenserian imitation.

James Thomson (1700-1748) also imitated Spenser sympathetically in *The Castle of Indolence*. Compare the following stanza from Thomson with the stanza from Spenser quoted on page 222.

“A pleasing land of drowsy-head it was,
Of dreams that wave before the half-shut eye;
And of gay castles in the clouds that pass,
Forever flushing round a summer sky:
There eke the soft delights, that witchingly
Instil a wanton sweetness through the breast;
And the calm pleasures always hovered nigh;
But whate’er smacked of noyance or unrest,
Was far, far off expelled from this delicious nest.”

The Wartons, by their *Observations on the Faerie Queene*, increased the appreciation of Spenser.

The Influence of Milton. — Milton also was imitated both in form and thought. The octosyllabic couplet of *Il Penseroso* and later the blank verse of *Paradise Lost* were used by Parnell, Joseph and Thomas Warton, and others; and this mood of “meditative comfortable melancholy” — the *Il Penseroso* mood — gave rise to an entire school of “graveyard poetry,” of which Robert Blair’s *The Grave* and Edward Young’s *Night Thoughts* are examples, and of which Thomas Gray’s *An Elegy in a Country Churchyard* is the most finished product.

Romance. — A second tendency away from classicism was a new interest in medieval ideas and customs. Horace Walpole, the model of fashion, started the interest by building a Gothic castle on Strawberry Hill, and gathering together there a collection of antiquities. He also wrote a medieval romance full of mystery and superstition. This

romance, *The Castle of Otranto*, was the forerunner of a long series of stories, of which Clara Reeve's *The Old English Baron*, Ann Radcliffe's *The Mysteries of Udolpho*, and Matthew Gregory Lewis's *Monk* are rather crude examples, and of which the novels of Sir Walter Scott are the artistic climax.

Ballads. — The old ballads and romances also came into vogue. As early as 1711 Addison spoke favorably, though conservatively, of *Chevy Chase*, and Bishop Percy firmly established the ballad interest by the publication of the *Reliques of Ancient Poetry* in 1765. The old manuscript which formed the basis of Percy's book was found by chance in the house of a friend. Percy discovered it under an old bureau, where it had been carelessly thrown, after some of the leaves had been torn away. He read the manuscript with much interest, and after consultation with his friends, decided to print it along with a number of modern songs. The volume contains a fairly representative selection of the older ballads: heroic ballads like *Robin Hood*, historical ballads like *Chevy Chase* and *Sir Patrick Spence*, romance ballads like *Lord Thomas and Fair Annet*. The *Reliques of Ancient Poetry* was followed by the collections of Ritson, Sir Walter Scott, and others. The freshness and simplicity of these old ballads delighted all those who were becoming tired of the conventions and artifices of classicism.

Northern Antiquities. — Bishop Percy is responsible for another epoch-making book entitled *Northern Antiquities* (1770), which was translated from a French work written by Paul H. Mallet, professor at the University of Copenhagen. This book gives an account of the weird northern mythology, and contains translations from the Old Norse literature. Its influence in England is best seen in the poetry of Thomas Gray, especially in *The Descent of Odin* and *The Fatal*

Sisters. The same interest in the somber, mysterious, and weird is illustrated in James Macpherson's *Ossian*, a story developed out of scraps of legend which Macpherson had picked up in the highlands of Scotland. To the same general movement belong Robert Evans's *Some Specimens of the Poetry of the Ancient Welsh Bards*, Collins's *Ode on the Popular Superstitions of the Highlands of Scotland*, and Thomas Chatterton's *Rowley Poems*, inspired by manuscripts which he found in the old church of St. Mary Redcliffe in Bristol.

Renewed Interest in Nature. — A third romantic tendency was the renewed interest in nature and in country life. The classicists loved the city. Their only interest in nature came from classical books, or from artificial gardens mathematically laid out. Gradually, however, there grew up an interest in real English woods and fields and streams. People began to seek relaxation in the country, and came to enjoy nature in her rural state. The most important nature poems of the middle eighteenth century are James Thomson's (1700–1748) *Seasons* and William Cowper's (1731–1800) *The Task*. Thomson was reared in the country; Cowper spent most of his life there. Both loved nature sincerely. Thomson had the wider interest; but Cowper was a more accurate observer, and had the advantage of writing with his eye upon the object to be described. Cowper had less, too, of the conventional poetic phraseology of the classical school. Both men, however, show a marked departure from the manner of the classicists.

The French Revolution. — The French Revolution furnished still another impetus to romanticism. It stimulated Englishmen to throw off the restraint of convention; to become more independent of laws, customs, and traditions; to assert individuality. It created a discontent with the world as it was, and stimulated the imagination to dwell upon the

ideal human state. The influence was both doctrinal and emotional. William Godwin's *Political Justice* introduced into England the doctrines of the French Revolution; the belief in simplicity, the reliance on natural impulse as opposed to reason and common sense, and the faith in the perfectability of the human race, if it could be freed from the restraints of customs and conventions, of religion and laws. This book had a large influence upon the romantic poets, especially upon Shelley, Godwin's son-in-law. But, independent of doctrines, the whole outburst in France in favor of liberty, equality, and fraternity aroused the enthusiasm of young Englishmen, and helped emphasize in literature the imagination and the emotions. It called attention to the poor and lowly; it evoked interest in the simple and fundamental things of life.

Robert Burns. — By far the most popular of the early romantic poets was Robert Burns (1759–1796), a poor Scotch farmer with an impulsive nature, rich in emotions, and with a remarkable genius for song. He voiced the loves and sorrows of the simple poor with rare truth and intensity. His democratic ideas, his large human sympathy, his love of nature, especially of animals and flowers, his hatred of cant and hypocrisy, his rich humor — all united to give him a deservedly wide popularity. His moral fiber, however, was weak. He lived a pathetic life, struggling desperately for daily bread, giving himself over to dissipation, and dying in poverty and bitter neglect. One stanza of his epitaph written by himself should be remembered.

“The poor inhabitant below
Was quick to learn, and wise to know,
And keenly felt the friendly glow and softer flame,
But thoughtless follies laid him low
And stain’d his name,”

His Poetry. — The best poem of Burns on the virtues of the Scotch peasant is *The Cotter's Saturday Night*. Humor prevails in *The Jolly Beggars* and *Tam o' Shanter*. The most exquisite nature touches are found in *To a Mountain Daisy* and *To a Mouse*. The most striking patriotic song is *Scots wha ha' wi' Wallace Bled*; the most tender love songs: *Green Grows the Rashes O*, *John Anderson my Jo*, *To Mary in Heaven*, and *The Banks o' Doon*. The most famous poem on equality and democracy is *A Man's a Man for a' That*. In these poems particularly Burns shows his great qualities as a poet: downright sincerity, intensity of emotion, keenness and vigor of mind.

Wordsworth. Peasant Poetry. — William Wordsworth (1770-1850) was, like Burns, a poet of the poor and the lowly. He believed that among the lower classes the most simple and fundamental human emotions were to be found at their best. *Michael*, his most popular poem of this kind, is a simple story of a Westmoreland peasant who is compelled to send his only son away from home to make a living. The boy falls into evil ways in the city, and is finally forced "to seek a hiding place beyond the sea," leaving the old man to wear out his life in poverty and sorrow. The story is remarkable for its simple pathos. It shows how Wordsworth, when at his best, could lift the commonplace into genuine poetry.

Nature Poetry. — But Wordsworth was preëminently the romantic poet of nature. He spent nearly all his life of eighty years in the lake and mountain region of Westmoreland and Cumberland, developing in the midst of quiet surroundings that poise of mind and serenity of spirit which were his chief gifts to his age. His ideas about nature were peculiar. As a boy, he loved her just for the sake of her beauty and for the sake of the physical joy of healthy out-

door life ; but, as he grew older, he saw her deeper meaning. He believed in the spiritual kinship between man and nature. Nature seemed to him the language of the divine ; and he thought it was his mission as poet and seer to interpret the meaning of that language. In this he was more romantic than Thomson or Cowper, or indeed, than any of the nature poets who had preceded him.

His theory of nature is expressed in *Lines Composed a Few Miles above Tintern Abbey* :

“For nature then [in boyhood]

*	*	*	*	*	*
*	*	*	*	*	*

To me was all in all. — I cannot paint
 What then I was. The sounding cataract
 Haunted me like a passion ; the tall rock,
 The mountain, and the deep and gloomy wood,
 Their colours, and their forms were then to me
 An appetite ; a feeling and a love,
 That had no need of a remoter charm,
 By thought supplied, nor any interest
 Unborrowed from the eye. — That time is past,
 And all its aching joys are now no more,
 And all its dizzy raptures. Not for this
 Faint I, nor mourn, nor murmur ; other gifts
 Have followed ; for such loss, I would believe,
 Abundant recompense. For I have learned
 To look on nature, not as in the hour
 Of thoughtless youth ; but hearing often times
 The still, sad music of humanity,
 Nor harsh nor grating, though of ample power
 To chasten and subdue. And I have felt
 A presence that disturbs me with the joy
 Of elevated thoughts ; a sense sublime
 Of something far more deeply interfused,

Whose dwelling is the light of setting suns,
 And the round ocean and the living air,
 And the blue sky, and in the mind of man ;
 A motion and a spirit, that impels
 All thinking things, all objects of all thought,
 And rolls through all things. Therefore am I still
 A lover of the meadows and the woods,
 And mountains ; and all that we behold
 From this green earth ; of all the mighty world
 Of eye, and ear, — both what they half create,
 And what perceive ; well pleased to recognize
 In nature and the language of the sense,
 The anchor of my purest thought, the nurse,
 The guide, the guardian of my heart, and soul
 Of all my moral being."

Wordsworth's Speculations. — Wordsworth delighted in mysterious and mystical speculations. Spiritual facts sometimes appeared to him more real than physical facts. The physical world seemed a kind of prison house confining spirits which had belonged to a larger life, and which would return to that larger life when released from the flesh. His boldest speculative poem is perhaps *Intimations of Immortality*, of which the following stanza contains the central idea :

"Our birth is but a sleep and a forgetting :
 The Soul that rises with us, our life's Star,
 Hath had elsewhere its setting,
 And cometh from afar ;
 Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come
 From God, who is our home :
 Heaven lies about us in our infancy !
 Shades of the prison-house begin to close
 Upon the growing Boy,

But he beholds the light, and whence it flows,
He sees it in his joy;
The Youth, who daily farther from the east
Must travel, still is Nature's Priest,
And by the vision splendid
Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day."

Moral Ideas. — The lofty moral ideas of Wordsworth are further expressed in *The Prelude* and in *The Ode to Duty*. *The Prelude* is an autobiographical account of the growth of the poet's mind. It is not significant as a piece of literary art, but very important in the understanding of the poet's personality. *The Ode to Duty* is remarkable for its high moral enthusiasm, expressed with great dignity and restraint.

Wordsworth's Sonnets. — Wordsworth is also one of the greatest sonnet writers of the nineteenth century. The limitations of the form seem to have helped rather than to have hindered his imagination. Among the best of his sonnets are *To Milton*, *It is a Beautiful Evening*, *Westminster Bridge*, *The World is too Much with Us*.

Coleridge's Poetic Method. — Samuel Taylor Coleridge (1772-1834) was the most intimate friend of Wordsworth during the years when the best poetry of each was written. Their first public venture in poetry, *The Lyrical Ballads* (1798), was planned as a joint production, though, in the end, the only important contribution of Coleridge was *The Rime of the Ancient Mariner*. The poetical methods of the two men, however, differed widely. Wordsworth's idea was to take real and commonplace incidents as subjects, and lift them by means of his reflective imagination into the realm of poetry. Coleridge's aim was to take the most mysterious, superstitious, and improbable incidents, and by detailed and

specific treatment make them seem real. All that was weird and mysterious and improbable in the old ballads and romances stimulated Coleridge's imagination; he loved, too, their simplicity and naïveté. *The Rime of the Ancient Mariner* and *Christabel* illustrate medieval luxuriance of imagination wrought into finished poetry by the conscious artist. *The Ancient Mariner*, moreover, is in the ballad meter, and shows many of the tricks of the ballad style. Other notable ballads are *The Dark Ladie* and *The Three Graves*. The dreamy and intangible quality of imagination is at its height in *Kubla Khan*, an oriental dream picture, which defies analysis, but charms by its rhythmic imagery. There is a magic quality about Coleridge at his best which has never been equaled.

Loss of Poetic Power. — Unfortunately, however, his poetic output was not great. He lacked the power of sustained and protracted poetic effort, his mind turned to philosophic speculation, and he lost what he called his "shaping spirit of Imagination." In *Dejection: an Ode*, he says:

"There was a time when, though my path was rough,
 This joy within me dallied with distress,
 And all misfortunes were but as the stuff
 Whence Fancy made me dreams of happiness:
 For hope grew round me, like the twining vine,
 And fruits, and foliage, not my own, seemed mine.
 But now afflictions bow me down to earth:
 Nor care I that they rob me of my mirth;
 But oh! each visitation
 Suspends what nature gave me at my birth,
 My shaping spirit of Imagination.
 For not to think of what I needs must feel,
 But to be still and patient, all I can;
 And haply by abstruse research to steal
 From my own nature all the natural man —

This was my sole resource, my only plan ;
Till that which suits a part infects the whole,
And now is almost grown the habit of my soul."

Revolutionary Poems. — Both Coleridge and Wordsworth were influenced by the French Revolution, but only in an emotional way. Both were by nature too religious to accept the materialism, atheism, and anarchy of the revolutionary doctrines; consequently as soon as the excesses in France became prominent, both repudiated the movement. Wordsworth took refuge in nature; Coleridge, in philosophical speculation. Among Coleridge's revolutionary poems, *The Destruction of the Bastille* is an early outburst of emotional sympathy; the *Ode on the Departing Year* is a reproach of England for joining the coalition against France. *France: an Ode* is a bitter recantation. When liberty in France had drifted into tyranny, and, mad for conquest, had overthrown the freedom of Switzerland, Coleridge turned away in bitterness and disgust.

"Forgive me, Freedom! O forgive those dreams!

I hear thy voice, I hear thy loud lament,

From bleak Helvetia's icy caverns sent —

I hear thy groans upon her blood-stained streams.

Heroes, that for your peaceful country perished,

And ye that, fleeing, spot your mountain snows

With bleeding wounds: forgive me that I cherished
One thought that ever blessed your cruel foes!

To scatter rage and traitorous guilt

Where Peace her jealous home had built;

A patriot-race to disinherit

Of all that made their stormy wilds so dear

And with inexpiable spirit

To taint the bloodless freedom of the mountaineer —

O France, that mockest Heaven, adulterous, blind,

And patriot only in pernicious toils!

Are these thy boasts, Champion of human kind?
To mix with Kings in the low lust of sway,
Yell in the hunt, and share the murderous prey;
To insult the shrine of Liberty with spoils
From freedom torn; to tempt and to betray?"

Shelley's Revolutionary Poems. — A more genuine child of the Revolution was Percy Bysshe Shelley (1792-1822). He was a rebel from the very beginning, chafing under every form of restraint. At school, he was called "mad Shelley, the atheist." In early manhood, when he came under the influence of Godwin, he accepted the revolutionary doctrines entire. Thus it happened that, unlike Wordsworth and Coleridge, he represents the revolution on both its doctrinal and emotional sides. He believed profoundly that all the woes of men were to be traced to the tyranny of priests and kings. If man could only do away with governments and religions, and start the world afresh along lines of absolute freedom, the race could be educated into a state of perfection. *Queen Mab*, his earliest revolutionary poem, is a fierce denunciation of priests and kings. *The Revolt of Islam* is a story of heroic sacrifice in the cause of liberty. His most characteristic work, however, is *Prometheus Unbound*. It is a revision of the old classical myth according to which Prometheus, the champion of mankind against the tyranny of Zeus, has been chained to a rock on Mount Caucasus, from which torment Zeus is determined not to free him, unless he will tell the secret upon which the continuance of the power of Zeus depends. The old myth relates that Prometheus finally tells the secret, and is set free. Shelley changes the myth to suit his revolutionary ideas. Prometheus represents, not the deliverer of mankind, but mankind itself, bending under the tyranny of priests and kings. He will not yield. Furies torment him with the

thought that all efforts of the past for the good of mankind have been turned to evil; but spirits of heroic action, self-sacrifice, wisdom, imagination, and love comfort him. In the fullness of time Demagorgon (Necessity) hurls tyranny from the throne. Asia, who represents the spirit of love in nature, is united to Prometheus, the spirit of man, and the golden age begins. The last act is a series of lyrics, celebrating the age of perfect justice and peace. The poem shows Shelley's hatred of tyranny, and his sublime faith in a perfected humanity ruled everywhere by love. Its weakness is that it gives no light on how the result is to be brought about.

Shelley not a Constructive Thinker. — Indeed Shelley was not a constructive thinker; he was a lyric poet. His sense of fact was not strong. He deals less with the practical actualities of life than any of his contemporaries. He was an uncompromising idealist, with a sublime faith in the future of mankind; but the visions which his faith pictured were unaccompanied by serious thought of how those visions were to be realized. However, the wealth of his imagination and the rich music of his verse gave his ideas enduring artistic form.

"Adonais." — His poetry is of the elusive, ethereal quality almost baffling to the commonplace mind. Even his nature imagery has to do with evanescent forms, the wind, the cloud, the voice of the unseen nightingale or skylark. This air of unreality is well illustrated in *Adonais*, his elegy on the death of John Keats. Those who come to weep over the bier are Urania (Heavenly Love), Splendors, Glooms, Hours, Destinies, and even the lovely Dreams which have emanated from the poet's brain in life. Shelley has been well called the poet's poet.

The Poetry of Scott. — Sir Walter Scott (1771-1832)

represents primarily the influence of the old ballads and romances. From a child, he was familiar with all the legendary lore of the Scotch, and later published a large collection of old border ballads under the name, *Minstrelsy of the Scottish Border*. His first original productions were metrical romances, the meter being suggested by Coleridge's *Christabel*. The best are *The Lay of the Last Minstrel* (1805) a tale of Scottish border life in the Middle Ages, *Marmion*, *A Tale of Flodden Field* (1808), and *The Lady of the Lake* (1810), a story of the Scottish highlands at the time of James V of Scotland. Of these, *Marmion* is the most swift and powerful; *The Lady of the Lake*, the richest and most charming. These poems made Scott for a time the most popular literary man in the British Islands, and the Scott country still remains one of the most popular of literary pilgrimages.

Qualities of his Poetry. — His poetry was not so deeply imaginative, not so artistically finished, as the poetry of Wordsworth and Coleridge. Scott was interested primarily in the pageantry of life. His romantic scenery is picturesque, his characters bold and wholesome, his story spirited and borne along on a rapid and buoyant verse. There is much brilliant declamation.

Byron's Romanticism. — After the triumph of *The Lady of the Lake*, Scott's fame as a poet began to decline, his place in the popular favor being taken by Lord Byron (1788–1824). Byron's early poetry shows the influence of classicism. *English Bards and Scotch Reviewers*, for instance, is written in rimed couplets and in the manner of eighteenth-century satire. But he soon developed marked romantic tendencies. His tales of Oriental life, *The Giaour*, *The Bride of Abydos*, *The Corsair*, *Lara*, etc., are lurid and extravagant. *Childe Harold* is a story of travel, written in Spenserian stanzas, and recounting journeys in Portugal, Spain, Illyria, Greece,

Turkey, the Rhine Country, and Italy. It is full of brilliant description, enriched by literary and historical allusions. Its mood is somber, passionate, rebellious. Harold, the protagonist, is a typical romantic figure, fleeing from the real world to find solace in solitude.

Byron a Poet of Revolution. — Byron was the prince of radicals and revolutionists. He became for all Europe the prophet of liberty, voicing better than any one else the revolutionary feeling which smoldered everywhere after the failure of the French Revolution. Less of a doctrinaire than Shelley, he yet had a supreme contempt for all manner of restraint, and a passionate love of liberty. Add to this an oratorical method free from all refinements and subtleties, and the reason for his wide popularity is explained. His dramas *Manfred* and *Cain* are characteristic revolutionary pieces. *Manfred* is a kind of Faust, living high up in the Alps in gloomy and bitter isolation, scornful of his fate. *Cain*, the first murderer, is pictured as an heroic rebel against the tyranny of God. He is one of those

“Souls who dare to look the Omnipotent tyrant in
His everlasting face, and tell him that
His evil is not good.”

Byron has been called the chief example of the “Satanic School of Poetry.”

“The Prisoner of Chillon.” — His most finished poem is *The Prisoner of Chillon*, the pathetic recital of a Swiss patriot who has been released from a dungeon after years of imprisonment, having seen his two brothers, who were imprisoned with him, die in their chains, and find graves beneath the floor of the dungeon.

Byron's Satires. — Byron was also a satirist, the only one of the great romantic poets to win fame in this form of art.

His *English Bards and Scotch Reviewers* is a clever attack upon the critics and poets of his time. *The Vision of Judgment* is directed against the poet Southey, who had aroused Byron's ire by praising George III. *Don Juan*, the most famous of all, is a comprehensive satire on modern society. Byron ruthlessly exposes the social corruption hidden beneath the conventional veneer. The work is licentious but brilliant. It is, of all Byron's poems, the most complete expression of his strange personality.

John Keats (1796-1821) occupies a place apart from his fellow-romanticists. He took almost no interest in the problems of his own time. His poetic inspiration came almost exclusively from the classical and medieval past. Most of his information about Greek story and mythology came out of the classical dictionary, for he could not read the Greek language; yet somehow he gained a sympathetic appreciation of the Greek spirit. At the same time, he knew and loved medieval romance with all its imaginative luxuriance. The combination of the classical and the romantic in his nature made him unique in his time. *Endymion* is a classical theme treated with romantic extravagance. *Lamia*, too, is rich in romantic coloring. *Isabella* and *The Eve of St. Agnes* are medieval themes. *The Eve of St. Agnes* has been called an "unsurpassed example of the pure charm of colored and romantic narrative in English verse." *Hyperion* shows the Miltonic influence; it is an example of "the grand style in poetry." His great odes, especially the *Ode on a Grecian Urn* and the *Ode to a Nightingale*, have rare beauty and finish. Indeed, Keats worshiped beauty. His poetic creed is expressed at the end of the *Ode on a Grecian Urn*:

"Beauty is truth, truth beauty, this is all

We know on earth and all we need to know."



ISABELLA AND THE POT OF BASIL.

After the painting by Holman Hunt.



The second volume he published began with the line

“A thing of beauty is a joy forever.”

Keats died at the age of twenty-five; yet he left work of such rare excellence that it has had a profound influence upon subsequent verse.

(b) PROSE

As the age of reason and common sense was preëminently an age of prose, so the age of imagination and emotion was an age of poetry. Still, romanticism had its stories in prose and its essays. Sir Walter Scott was the great exponent of the prose romance. When his poetic inspiration began to abate, and Byron threatened to take away his popularity, Scott turned to the writing of prose stories, and published *Waverley*, the first of the so-called *Waverley Novels*. He did not continue the realistic traditions of Richardson or Fielding, but set himself rather to develop the method of Mrs. Radcliffe and “Monk” Lewis, looking back to the Middle Ages for inspiration, exploiting the mystery and superstition and high adventure of that romantic past. He played upon it all, however, with the hand of an artist, so that, although Mrs. Radcliffe and her school are now ridiculous, Scott still remains one of our great English masters.

Scott's Prose Romances. — His romances may be divided into two general classes: one pertaining to the medieval past of England; the other, to the past of Scotland. *Ivanhoe* is a story of the time of the crusades; *Kenilworth*, of the time of Queen Elizabeth. These represent the English past. *Old Mortality* treats of the Scotch Covenanters. Other Scotch romances are *Guy Mannering*, *The Heart of Midlothian*, *Rob Roy*.

Scott's Method. — Scott placed the emphasis on pagantry and adventure. To be sure, the characters are often

fine typical figures: Bailie Jarvis in *Rob Roy*, Jeanie Deans in *The Heart of Midlothian*, Meg Merrilies in *Guy Mannering* are vivid Scotch portraits. Yet we are interested not so much in their character as in their fortunes; and not so much in the meaning of life as in its outward show. Scott's chief purpose was to entertain. He was not a romanticist of the Byron or Shelley type; he had no radical tendencies, political or social; he did not feel the tyranny of conventional life. He had just a fascinating interest in the past of England and Scotland and knew how to make its pageantry and high adventure live again. He exploited the simple and fundamental aspects of romance.

Wordsworth's Critical Writings. — The romantic school also developed a literature of criticism. Wordsworth, in his famous prefaces to the various editions of *The Lyrical Ballads*, took direct issue with the classicists. First, he insisted that the passions were the subject matter for poetry. Poetry, to him, was not a mechanical process, but "the spontaneous overflow of the feelings," modified, to be sure, by reflection, but generated, not manufactured. He spoke of poetry as "emotion recollected in tranquillity." Secondly, he believed that the poor and the lowly are fitter subjects for poetry than the great, because among the plain people the simple and fundamental emotions are to be found in the greatest sincerity and truth. In the third place, he discarded the old doctrine of poetic diction, going so far as to claim that the language of poetry differs in no essential particular from the language of prose. In the fourth place, he insisted upon the imagination as the shaping power of poetry.

Coleridge as a Critic. — Coleridge, in his *Biographia Literaria* and other critical and philosophical works, agreed in general with Wordsworth, except in the matter of poetic

diction. He emphasized especially the function of the imagination, which he explained and defended according to the principles of German idealism. He laid much stress upon a distinction between "reason" and "understanding," the "reason" being a peculiarly high power of the mind to grasp truth which cannot be explained by the common "understanding." Carlyle spoke of Coleridge's ideas as "philosophical moonshine," and there may be truth in the remark as far as abstract philosophical speculation is concerned; yet Coleridge's criticisms of particular pieces of literature, such as his comments on Shakespeare, are highly appreciative and illuminating. Indeed his present rank as a critic is very high, perhaps among the world's great five or six.

The Critical Reviews. — This period was also the period of the great critical reviews: *The Edinburgh Review*, *The Quarterly Review*, and *Blackwood's Magazine*. The most influential contributors were Francis Jeffrey and Professor John Wilson. They were acknowledged authorities. Their criticism was keen and penetrating, but often bitterly dogmatic, the result of mere personal opinion and prejudice. It was against Jeffrey in particular that Byron's *English Bards and Scotch Reviewers* was directed.

Appreciative Criticism. — William Hazlitt (1784-1859) and Charles Lamb (1775-1834) were more sympathetic critics. They made criticism "a kind of romance in the world of books." Lamb was an especially sympathetic critic, a lifelong friend of Coleridge, a defender of Wordsworth and the new poetic school, an enthusiastic admirer of the older romantic literature of the Elizabethan time. His *Specimens of Early English Dramatists*, with critical comments, displays a wide and discriminating reading in Shakespeare's contemporaries. It did much to revive the

fame of the lesser dramatists, whom the classicists had almost entirely neglected.

Lamb as a Critic of Life.—But Lamb was quite as much a critic of life as a critic of literature. He lived year in and year out in London, a close and sympathetic observer of men and manners. Moreover, he saw everything in the light of the quaint humor of his own character and in the light of the touching pathos of his own simple, heroic life. His keen sympathy and quaint style have made him one of the most charming of English essayists. His *Essays of Elia* and *Last Essays of Elia* are his most popular books. Among the individual essays, *Old China*, *A Dissertation on Roast Pig*, and *Dream Children* illustrate very well the delicacy of his dreamy imagination, the quaintness of his humor, and the sincerity of his pathos.

Thomas De Quincey.—In Thomas De Quincey (1785–1859) the romantic element is even more pronounced. He was one of the earliest converts to the ideas of Wordsworth and Coleridge, and lived neighbor to Wordsworth for twenty years at Grasmere. There he read a prodigious number of books, ate vast quantities of opium, and dreamed the most glorious and most terrible dreams. His *Confessions of an Opium Eater* is an extended autobiography from his earliest recollections down to the time when he became an absolute slave of the opium habit (1819). *Susperia de Profundis* (Sighs from the Depths), a sequel to *The Opium Eater*, tells of the wandering of his mind when under the spell of the drug. It is a gloomy and terrible series of dreams, of which *Lavana and Our Ladies of Sorrow* is the most widely known. *The English Mail Coach* is also a dream product. It relates that, when De Quincey was riding one night on the top of His Majesty's mail, the coach collided with a frail carriage containing a pair of lovers. The horror and anguish

of the catastrophe, especially the vision of the girl in terror of death, entered into his dreams, appearing again and again in unexpected and weird dream combinations.

De Quincey's Critical Works. — The most important of De Quincey's critical works are *On the Knocking at the Gate in Macbeth* (1823), *Murder Considered as a Fine Art* (1827), and *Literary Reminiscences*. The *Reminiscences* contain appreciations of Wordsworth, Coleridge, Lamb, Shelley, Keats, and other literary figures of the Romantic School, many of whom De Quincey knew personally and in some cases intimately.

De Quincey's Style — De Quincey's style is luxuriant and full of romantic coloring — highly imaginative prose. The range of his vocabulary was exceeded only by that of Shakespeare and Milton, and he used that vocabulary with the finest precision. His style is richly figurative, and moves along with a stately rhythm which gives it many of the emotional qualities of verse. The diffuseness of his writing, however, is often irritating to the reader who is impatient of digressions. De Quincey often stops for incidental, even trivial remarks, and is sometimes led far afield by his wayward fancy. It has been well said of him: "He illustrates both the defects and the virtues of the romantic temper; its virtues in the enkindled splendor of his fancy and the impassioned sweep of his style; its defects in his extravagance, his unevenness, his failure to exercise adequate self-criticism."

SUGGESTIONS FOR READING¹

Gray: *Elegy in a Country Church Yard*.

Burns: *Poems*.

Carlyle: *Essay on Burns*.

¹ All these readings may be found in the Pocket Series of English Classics published by The Macmillan Company.

Coleridge: *The Ancient Mariner*, *Kubla Khan*, and *Christabel*.

Wordsworth: *Shorter Poems*.

Byron: *Childe Harold*, Books III and IV.

Shelley and Keats: *Selections from Shelley and Keats*.

Lamb: "Old China," "A Dissertation on Roast Pig," and "Dream Children" in *Essays of Elia*.

De Quincey: *The English Mail Coach*.

Scott: *Marmion*, *The Lady of the Lake*, *Ivanhoe*, *Kenilworth*.

CHAPTER XIII

THE VICTORIAN ERA

Characteristics of the Victorian Era. — We have seen that, in the age of classicism, the emphasis in literature was placed upon reason and common sense. The primary appeal was to the intellect. Imagination and emotion had an incidental place. In the Romantic period the reverse was true. Imagination and emotion were emphasized. Reason and common sense often gave way to extravagance and excess. In the Victorian Era both influences are strong, and run side by side throughout the century, each modifying and restraining the excess of the other. The literature of reason is less rigid and formal; the literature of the imagination, less extravagant and unreal. It is difficult to say which group is of greatest importance: Macaulay, Thackeray, Darwin, and George Eliot; or Carlyle, Tennyson, Browning, and Stevenson. Nor is it always easy to classify authors, for the two streams of influence often came together, particularly in the greatest men. The case is not so easy with George Eliot and Alfred Tennyson as with Macaulay and Stevenson. George Eliot is not a thoroughgoing realist in spite of her own professions. (See Part I, p. 16.) Alfred Tennyson's romanticism was much modified by the investigations of science; he accepted without hesitation the principles of Evolution. Yet the prevailing attitude toward life of Macaulay, Thackeray, Darwin, and George Eliot is distinctly intellectual; that of Carlyle, Tennyson, Browning, and Stevenson, imaginative and

spiritual. It must be remembered, however, that the greater the writer, the harder it is to classify him.

Seeming Decline of Romanticism. — At the time of the death of Scott (1832), the great romantic impulse seemed to have spent itself. Byron, Shelley, and Keats were dead. Coleridge's "shaping spirit of imagination" had departed from him, and he wrote but little great poetry afterward. Wordsworth's best work was already done. The world seemed sinking back into a commonplace, matter-of-fact existence. But romanticism only changed its point of view; it did not die out. There was a marked revival of interest in reason and fact, but it did not entirely displace the interest in the things of the spirit. At the very beginning of the new era, each interest had its champion. Thomas Babington Macaulay was the brilliant intellectual exponent of the things of the sense, the world of affairs. Thomas Carlyle was the great preacher of the things of the spirit, of the world of ideals.

Macaulay was preëminently a man of affairs, a man of the most brilliant intellectual powers, but of meager spirituality. He was a member of parliament, a wit, an orator, an essayist, an historian. He was eminently practical, ready to accept things as they were and make the best of them. His interest was primarily in politics and government, and in commerce and industry. His chief reliance in life was on ballot-boxes and machinery. He is a typical exponent of the practical and purely intellectual side of nineteenth-century life.

Macaulay's Prose Works. — With the exception of *The Lays of Ancient Rome* — celebrations in verse of the ancient civic virtues of the Romans — Macaulay's literary work was almost exclusively in prose. His literary fame began with the essay on Milton, published in *The Edinburgh Review* in 1825. Other literary essays are those on Addison, Bacon,





THOMAS CARLYLE.
After the portrait by James McNeil Whistler.

and Dr. Johnson, all of whom interested him largely because they were in touch with practical everyday life. Among his essays and addresses on public men, the most important are those on William Pitt, Lord Clive, and Warren Hastings. They are remarkable for clear statements, apt illustrations, skillful emphases, strong contrasts, striking antitheses, rapid and graphic narration. Biography and history were his specialties, and he brought to them a breadth of reading and a power of memory rarely surpassed. His most extensive work, *The History of England from the Accession of James II*, only five volumes of which were completed, shows Macaulay's prejudices, and is full of exaggerations; yet, because of its clear and brilliant style, it took hold of the public like a novel. Indeed, it was Macaulay's conscious purpose to appeal to the novel reading public.

Carlyle's Philosophy of Life. — The work of Thomas Carlyle (1795–1881) is a wild protest against the attitude toward life represented by Macaulay. Carlyle lifted his voice in awful warning against the worship of machinery and of the ballot-box. He could not accept things as they were with mild complacency, because he thought there was need of radical reform. He was not a politician, however, but a prophet and a seer, a man not of compromises, but of ideals. Macaulay was interested in the machinery of life; Carlyle, in the great spiritual forces at work behind the machinery, without which the machinery would be dead. Like Coleridge, he steeped himself in German idealism, though he took his idealism not from the abstract philosophies, as Coleridge did, but from the more concrete literary embodiments, especially from the works of Goethe; and whereas Coleridge was the first expounder of German idealism, or transcendentalism, in England, Carlyle was its great propagandist. Carlyle's ideas are best expressed, perhaps, in his clothes-

philosophy, explained at length in *Sartor Resartus*. From one point of view this book is an attack against shams, and a plea for sincerity. Laws, customs, social forms, even religious creeds are only the clothes in which the spirit of man arrays itself. The great realities are the spiritual realities. The outward forms in which the spirit manifests itself are comparatively unimportant. Carlyle complains that men forget the spirit, and foolishly worship the forms. The developing spirit of man, he says, outgrows its clothes; and when outgrown, the old clothes should be cast aside. There is nothing sacred about laws or creeds. As long as they fitly clothe and truthfully represent the spirit, well and good; but when they have become outworn or outgrown, away with them. Let us have no sham customs, no sham creeds. From another point of view, the book is constructive rather than destructive. The physical universe is the visible garment of God—a conception of nature not altogether unlike Wordsworth's. Behind the garment is the genuine spiritual reality. Carlyle considered the man foolish and narrow who thought only of the texture and style of the garment, and cared not to know the personality within.

Carlyle's Purposes. — All this is plain romantic doctrine, but Carlyle is trying to bring to it a clearer moral purpose. Like the earlier romanticists, he repudiates the world's old clothes; this is his *Everlasting Nay*. But he would not have the world without clothes. Make new and more suitable clothes for the human spirit and weave them in the loom of life; this is his *Everlasting Yea*. Here emerges Carlyle's Gospel of Work. Carlyle preaches the task of the nineteenth-century idealism, *i.e.*, to infuse into romanticism a great moral purpose, and construct a livable world which is at once both ideal and real.

History and Biography. — In his views about government,

Carlyle was not genuinely democratic, and in this he differs from his revolutionary predecessors. One of his cardinal doctrines was "government by the best." Democracy he thought to be "government by the worst." Carlyle was a hero worshiper, and his *Heroes and Hero-Worship* is one of his most significant books. He took no stock in the judgment and insight of the masses. To him the real problem of life was to find out the superior, God-inspired men, the genuine heroes, and to follow them. Carlyle is, therefore, in constant search of great personalities. History, to him, was but a series of biographies of great men. Like Macaulay, most of his work has to do with biography and history. Yet both his point of view and his method are different. Macaulay was interested in what men did; Carlyle, in what men actually were. One emphasizes events; the other, personality. Macaulay's *History of England* is a well-planned, progressive narrative of events. Carlyle's *History of the French Revolution* is a drama in which great personalities such as Mirabeau display their power in scenes of confusion. In biography, Carlyle's work is far more sympathetic and penetrating than Macaulay's, as a comparison of their essays on Dr. Johnson shows. *The History of Frederick the Great* is Carlyle's most stupendous, perhaps his greatest biographical work. The most appreciative and sympathetic of his shorter sketches is the *Essay on Burns*.

(a) REALISM

The Realistic Novel. — Carlyle's protest against his time was vigorous and influential, but it did not stop realistic tendencies, as the development of the nineteenth-century novel attests. Back in the romantic period Jane Austen had made a more or less conscious protest against the extravagance of Mrs. Radcliffe and "Monk" Lewis in her

novels of manners, *Pride and Prejudice*, *Sense and Sensibility*, *Mansfield Park*, and *Emma*. And now in the middle of the nineteenth century the effort to treat everyday life in the novel is further emphasized by Charles Dickens, William Makepeace Thackeray, and George Eliot.

Dickens's Character Creations. — Charles Dickens (1812-1870) was a representative everyday Englishman. He lived very close to the public, and knew well how to represent it and to speak for it. He began life as a reporter, and later became an editor, amateur actor, and public reader. As reporter he studied his public, as actor and reader he learned how to play upon it. Early in his career he began to write sketches of London life, mostly caricatures. Urged on by their success, he invented the "Pickwick Club," and worked out a large book of sketches, *The Pickwick Papers*, a book without any careful plan, but full of comic figures. Later, he conceived grotesque and terrible characters: Fagin and Sykes in *Oliver Twist* (1838), Quilp in *Old Curiosity Shop* (1841), and Madam Defarge in *A Tale of Two Cities* (1859). His child characters, too, are famous, Little Nell, Oliver Twist, David Copperfield, pathetic and abused little creatures. The stories are often carelessly constructed; indeed, many of them were written and published in installments, Dickens himself not knowing at the beginning how the story was to end. But the characters are always inimitable. Dickens was a great showman, with an inexhaustible supply of figures, humorous and pathetic, vicious and innocent.

Dickens as a Reformer. — His work has also distinct moral purpose. Dickens attacked public abuses, and sought to redress wrongs. His stories aided many a reform. *Oliver Twist* attacks the workhouse; *Bleak House*, the chancery court; *Little Dorrit*, the debtor's prisons. *Dombey and*

Son and *Nicholas Nickleby* by exposing the cruelties practiced in English schools, helped to put a stop to the shameful exploitation of innocent children. Indeed, the memory of Dickens's own bitter childhood is at the root of his opposition to social injustice and of his zeal for reform. It is easy to find fault with the work of Dickens. His characters are not so much portraits as caricatures. His plots are often formless. Mistakes in English may be found on almost every page. Yet he was the most popular writer of his day, and the hundredth anniversary of his birth hardly finds his fame diminished. He lived close to the popular life. He had rare sympathy and insight. He knew well how to produce laughter and horror and tears.

Thackeray's Attitude toward Life. — William Makepeace Thackeray (1811–1863) likewise wrote novels of real life, but his point of view differed from that of Dickens. Dickens was a man of the common people; Thackeray, of the drawing-room and the club. Thackeray was the easy-going satirist of social life, drawing intellectual inspiration from the classicism of the eighteenth century. He represents the common-sense point of view of the critical clubman, not caring to make the world over, but accepting it as it is with all its irregularities, and laughing at it in a manner a little patronizing. He despises hypocrisy and sham, but does not employ invective as Carlyle does. His method is subtle, suggestive, and insinuating, without being cynical. He does not despise human nature as the true cynic does, but believes rather in its essential worth. The simple goodness of Colonel Newcome, for example, is treated with genuine sympathy, though not with the frank simplicity of Dickens. Thackeray is more critical, and maintains always a half-smiling reserve.

His Novels. — Thackeray's novels show a thorough knowl-

edge of life and literature in the eighteenth and early nineteenth centuries. *Henry Esmond* and its sequel, *The Virginians*, picture English social life from the time of Addison to the time of the war for American independence. *English Humorists of the Eighteenth Century* shows a keen appreciation of the literature. Life in the late eighteenth and early nineteenth century is treated in *Pendennis*, *The Newcomes*, and *Vanity Fair*. The development of these stories is desultory and haphazard, *Henry Esmond* alone being carefully wrought out. The characters, too, are not so carefully analyzed as those of George Eliot, for instance, are. Thackeray had no scientific and philosophical ideas of novel writing, no elaborate theory of realism, no set of principles. He simply had a clear vision and a critical judgment, a genius for significant details, a chatty and confidential manner. He avoided fundamental spiritual conflicts and problems; but for a vivid picture of English social manners and customs in the eighteenth and early nineteenth century, as seen from the point of view of a common-sense man of the world, there is perhaps no better place to go than to the novels of Thackeray.

Henry Esmond shows Thackeray at his best. Esmond is a character of dignity and worth, an honorable and loyal English gentleman, who is allowed to tell his own story from his own essentially noble point of view. Moreover, Thackeray's sympathetic knowledge of the eighteenth century gives the book peculiar reality and warmth. "The vanished world lives for us in character and in episode; lives with a dignity and richness of conception and style that shows Thackeray to have been, when he chose, the greatest artist among the English novelists."¹

George Eliot's Realism. — George Eliot (1819–1880) took

¹ Moody and Lovett, *History of English Literature*.

the art of novel writing far more seriously than Thackeray did. Thackeray did not scorn to gossip about life. George Eliot strove earnestly to interpret it. Her stories arose for the most part out of her real experiences, and her characters were often suggested by real people. *Adam Bede*, for example, was suggested by an incident in the life of her aunt, who was the original of Dinah Morris, the woman preacher. Mrs. Poyser is supposed to have traits of George Eliot's mother. Cabel Garth in *Middlemarch* is like her father. There is much that is autobiographical in Maggie Tulliver in *The Mill on the Floss*. George Eliot's earlier stories of rustic life have great reality and freshness, but she was not content to give us a mere photograph of life. She must uncover the hidden springs of action and discuss moral problems as an ethical teacher. Not content with surface reality, she must interpret the obvious facts philosophically and scientifically. She claimed to be a realist; and so she was to the extent that she gave no false idea of life, did not exaggerate life for effect, or color it, or throw it out of true perspective. But her books are not mirrors of life. Her sympathetic imagination plays around it all, and facts are always used for a conscious moral purpose. *Silas Marner*, for instance, treats of the regeneration of character. Hardened and embittered by unjust suspicion, Silas is later humanized through the influence of love. Love will heal a morbid nature, is the theme. The story also illustrates the law of life that "whatsoever a man soweth, that shall he also reap." *Romola* is a psychologic study of the degeneration of character in Tito. George Eliot's purpose is to show that ethical law is as inexorable as physical law.

Structure and Style. — In structure and style, George Eliot was more painstaking than either Dickens or Thackeray. Her stories were first thoughtfully planned, and then

carefully elaborated. Every effect was calculated. Especially were suspense and contrast consciously and skillfully applied. The backgrounds for the action are fully developed. The characters talk with absolute realism. The descriptions of Warwickshire, where her early novels are localized, are painstakingly exact. The language of rustic characters like Mrs. Poyser truly smack of the soil.

The novels most interesting as stories, are *Adam Bede*, *The Mill on the Floss*, and *Silas Marner*. In later novels, the philosophical and moral purpose interferes with the story interest. *Romola* and *Middlemarch* show Eliot's great learning, but lack the freshness and reality of her early work. *Daniel Deronda*, although regarded by Eliot as her greatest book, is too analytical and moralizing to suit most readers of fiction. As a whole, however, her books represent the highest development in English of realistic fiction with a purpose.

Meredith's Novels. — George Meredith (1828–1909) began to write as early as George Eliot, but his books did not find a wide public, until the end of the Victorian Era. Like George Eliot he was a psychologist, a moralist, and interpreter of life. His realism, however, is not so pronounced as George Eliot's. His characters are not always so clearly individualized. Indeed, as in *The Egoist*, they are often frankly presented as types. Nor does Meredith always take pains to have the dialogue true to life. He feels that his men and women must be made essentially human, but he cares more for typical than for individual peculiarities, and is willing to compress his dialogue more highly and weight it more heavily with meaning than would be possible in actual life. His thought, too, is often complicated and his style abrupt. But to the practiced reader his books are significant and stimulating. He teaches his moral lessons more often through

comedy than through tragedy, making vice ridiculous rather than terrible. His most notable novels are *The Ordeal of Richard Feverel* (1859), *Beauchamp's Career* (1876), *The Egoist* (1879), and *Diana of the Crossways* (1885).

The Science Movement. — A further realistic movement which influenced profoundly though indirectly the literature of the Victorian Era is the development of science, especially the theory of evolution as made known to the world by Charles Darwin in *The Origin of Species* (1859). Other scientific writers were Lyell, Huxley, Tyndall, and Wallace. The conclusions of geology and biology which the work of these men represent changed the whole conception of life. The great popular preacher of the movement was Huxley. His *Autobiography* and *Lay Sermons, Addresses, and Reviews* are free from learned technicalities and are carefully and elaborately exemplified and illustrated. They are perhaps, for the general reader, the clearest and most readable scientific books of this period.

(b) IDEALISM

Religious Movements. — These realistic and scientific tendencies, however, did not monopolize the thought of the period. The romantic spirit was still alive and active. The German idealism, which Coleridge had introduced, and Carlyle had so loudly preached, continued influential. At the University of Cambridge, Julius Hare, afterwards arch-deacon, and Frederick Maurice, preacher and writer, formed the center of a group of so-called Coleridgeans, and, more important still, at Oxford there was the great spiritual revival known as The Oxford Movement. Alarmed at the growing materialism of English thought, at the prevailing mechanical conception of life, and at the lack of spirituality in the church, where the conventional notions of the eight-

eenth century still lingered, a group of men under the leadership of John Henry Newman sought to bring back the moral enthusiasm and spiritual mystery of the early church.

This movement owed much to the romanticists. In his *Apologia pro Vita Sua*, Newman himself tells how largely he drew inspiration from them :

“What will best describe my state of mind at the early part of 1839, is an Article in the British Critic for that April. . . . After stating the phenomenon of the time, as it presented itself to those who did not sympathize in it, the Article proceeds to account for it ; and this it does by considering it as a re-action from the dry and superficial character of the religious teaching and the literature of the last generation, or century, and as a result of the need which was felt both by the hearts and the intellects of the nation for a deeper philosophy, and as the evidence and the partial fulfilment of that need, to which even the chief authors of the then generation had borne witness. First, I mentioned the literary influence of Walter Scott, who turned men’s minds in the direction of the middle ages. ‘The general need,’ I said, ‘of something deeper and more attractive, than what had offered itself elsewhere, may be considered to have led to his popularity ; and by means of his popularity he re-acted on his readers, stimulating their mental thirst, feeding their hopes, setting before them visions, which, when once seen, are not easily forgotten, and silently indoctrinating them with nobler ideas, which might afterwards be appealed to as principles.’

“Then I spoke of Coleridge, thus : ‘While history in prose and verse was thus made the instrument of Church feelings and opinions, a philosophical basis for the same was laid in England by a very original thinker, who, while he indulged a liberty of speculation which no Christian can tolerate, and advocated conclusions which were often heathen rather than Christian, yet after all installed a higher philosophy into inquiring minds, than they had hitherto been accustomed to accept. In this way he made trial of his age, and succeeded in interesting its genius in the cause of Catholic truth.’

"Then come Southey and Wordsworth, 'two living poets, one of whom in the department of fantastic fiction, the other in that of philosophical meditation, have addressed themselves to the same high principles and feelings, and carried forward their readers in the same direction.'"¹

"Apologia pro Vita Sua." — This romantic tendency in Newman led him to the love of mystery and the spiritual longing of medieval Christianity, and thence to the faith of the primitive church. The movement which he championed drifted into a stormy theological controversy, and finally collapsed, Newman and some of his followers passing over to the Roman Catholic Church. Still, imaginative and spiritual interests were greatly stimulated and literature incidentally influenced, though with the exception of a few hymns like *Lead Kindly Light*, the only direct contribution to genuine literature made by the movement is the autobiography of Newman, *Apologia pro Vita Sua*. Newman's theological ideas do not command a wide popular interest, but his strong spiritual personality and admirably clear and beautiful style make his book an undoubted contribution to real literature.

Arnold's Attitude toward Life. — Matthew Arnold (1822–1888) shows both romantic and classical tendencies. The mantle of Thomas Carlyle is said to have fallen upon him, but he wore it with a decided difference. Like Carlyle he hated the crass materialism of his time. Those who held the machine view of life, who relied upon ballot-boxes, steam-engines, and trade, he called philistines, enemies of the children of light; and he was never weary of inveighing against them. He was not, however, a genuine romanticist. Indeed, his whole thinking was deeply colored with classical ideas. He was a "wanderer between two worlds." He

¹ Newman, *Apologia pro Vita Sua*, pp. 76–77.

had romantic inspirations, but revolted against romantic formlessness and extravagance. Carlyle prayed for light; Arnold, for "sweetness and light." Carlyle preached the value of conduct. Arnold added the complementary virtue of open-mindedness, reasonableness, culture. Culture, "the knowledge of the best which has been thought and done in the world," was to Arnold the panacea for all ills — the road of deliverance in religion, politics, education, and literature. This classical idea of the well-rounded nature, perfect symmetry of life, is his fundamental doctrine. He fought the narrow-mindedness and self-satisfaction of the rising middle class. He preached, in season and out of season, "the study of perfection." These ideas are clearly developed in *Culture and Anarchy* and *Literature and Dogma*.

Literature vs. Science. — In education, Arnold was a great champion of the study of literature, "the best which has been thought and said in the world." He was jealous of the encroachments of what he called the "instrumental knowledges" into the curriculum of the schools. He thought that literature best met the fundamental demand of human nature to relate knowledge to "the sense of conduct" and to "the sense of beauty." He believed, therefore, that literature and not science should constitute the bulk of education for the majority of mankind, and he entered into a very lively controversy with Huxley upon this subject. Huxley's *Science and Culture*, originally delivered as an address at the opening of Sir Josiah Mason's College, Birmingham, is the argument for science. *Literature and Science*, one of Arnold's American addresses, contains the argument for literature.

Arnold's Literary Criticism. — In literary criticism also Arnold sought the middle way between the real and the ideal. He appreciated the romantic impulses, but was not swept away by passion and by mystic vision. He stood for

sanity, "sweet reasonableness," moderation, symmetry, balance. His first famous piece of criticism is his essay *On Translating Homer*. Among his best critical essays are those on Wordsworth and Byron in *Essays in Criticism*, and that on Emerson in *Discourses in America*. Arnold was the literary dictator of his day.

Arnold's poetry, likewise, is midway between the classical and the romantic. His poems are never extravagant or mystical. They err rather in the direction of restraint. Arnold tried to unite romantic feeling with classical purity of form and style. *Sohrab and Rustum*, *The Scholar Gypsy*, and *Thyrsis* are good examples. *Dover Beach*, a beautiful and exquisite lyric, shows particularly well Arnold's restraint in the treatment of nature. Like Wordsworth he loved the sublime calm of nature as opposed to the turmoil of human life, but he did not find nature so full of moral meaning as Wordsworth did. Arnold's view was more scientific.

Arnold's general poetic mood is melancholy rather than serene. Unfortunately he had no great message of inspiration and faith. Life was full of sadness, renunciation, and despair. *Dover Beach* is a characteristic expression of his prevailing mood. After speaking of "the eternal note of sadness" in the wash of the waves on the beach, he continues :

"Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery ; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

"The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd.

But now I only hear
Its melancholy, long, withdrawing roar,
Retreating to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

“Ah, love, let us be true
To one another ! for the world which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.”

Ruskin's Writings on Art. — John Ruskin (1819-1900) was likewise a mediator between the ideal and the real. As we have already seen, one of the most striking characteristics of the romanticism of the middle of the nineteenth century was its moral purpose, the effort to democratize the things of the imagination and the spirit, and to open the eyes of commonplace Englishmen to the spiritual meaning of life; in other words to make romanticism practical. Ruskin pushed this propaganda with something of the intensity of Carlyle, of whom he was an acknowledged follower. His early energy was devoted to art. *Modern Painters*, his first book, discusses the underlying principles of landscape painting. *The Seven Lamps of Architecture* and *Stones of Venice* have to do with architecture. Ruskin believed that all genuine art has its source in the moral nature of the artist, and represents the moral temper of the nation in which it is produced. His mission was to preach the spiritual meaning of art, which he exalted above mere technique. He did more than any of his contemporaries to broaden the appre-

ciation of art, and thus to temper the prevailing materialism of English thought.

"Unto this Last." — In his later life he devoted himself to the larger criticism of life. During his study of art he had become convinced that great art expresses the national life, and is therefore dependent upon the health and beauty of society as a whole. He believed that the debased condition of art in his day in England was due to the industrial organization of society, to the emphasis upon machinery, to the prevalence of purely commercial standards of life, to the worship of the "Goddess of getting-on." He therefore became an economic and social reformer. *Unto this Last* (1862) contains his ideas of reform in political economy. He begins with the central idea of wealth, and inquires what wealth is. The real wealth of a nation, he says, is not money, but men. A man's soul is more important than his pocketbook. A political economy which considers only the accumulation and distribution of material wealth, neglecting the human element, is narrowing and debasing to the nation. He wishes a political economy which shall give attention to the production of healthy, happy, useful men. His ideas are distinctly socialistic. He pleads: (1) for government training schools to teach young men and women the trades by which they shall live, in addition to the laws of health and the principles of justice; (2) for government farms and workshops, where the necessities of life shall be produced, honest work demanded, and a just standard of wages maintained; (3) for a government guarantee of work for the unemployed; (4) for adequate provision for the sick and the aged. Ruskin did much to emphasize the idea of social justice, which has commanded so much attention since Ruskin's time.

Other Works. — Ruskin's most popular works are *Sesame*

and *Lilies*, which proclaims the gospel of spiritual wealth, especially as deposited in books, and *The Crown of Wild Olive*, a series of lectures to workingmen on Work, Traffic, and War. *Fors Clavigera* contains some of his ripest teaching. *Præterita*, his autobiography, gives an especially delightful account of his boyhood and youth.

Tennyson's Early Poetry. — Each of the writers thus far discussed, Carlyle, Arnold, Ruskin, Macaulay, Dickens, Thackeray, George Eliot, represents some important phase of nineteenth-century literature, but none of them represents the age more completely than Alfred Tennyson. He touched the thought of the time at many points, puzzled over its problems, came close to its struggle between doubt and faith. His early tendencies were romantic: he was brought up in the country under all the influences of nature; his young mind was steeped in ballad and romance; Byron was one of his youthful idols. Some of the best of his early poems such as *The Lady of Shalott* and *Recollections of the Arabian Nights* have all the atmosphere of pure romance. *The Palace of Art* shows his relation to the new moral tendencies, his wish to be a teacher as well as a singer. The volume of 1842 shows even finer qualities of romance in *Sir Galahad*, *Sir Launcelet and Queen Guinevere*, and *Morte d'Arthur*. Classical interests are shown in *Ænone*, *The Lotus Eaters*, and *Ulysses*. Already, to romantic fervor of imagination and atmospheric charm was added a classical sense of form and finish. A tendency to treat real problems of life appears in *The Palace of Art*, *St. Simeon Stylites*, and *The Vision of Sin*. *The Princess* (1845) is a half-playful, half-earnest contribution to the question of the higher education of women.

Science and Faith. — At the same time Tennyson was struggling with deeper problems. In 1833 his dearest friend,

Arthur Hallam, died. Grief for this friend brought Tennyson face to face with the mystery of death, and with the question of immortality. It plunged him into the midst of the great nineteenth-century struggle between science and faith. The new developments of science in the direction of the principles of evolution appealed to his keen, strong intellect; but the conclusions of science seemed to destroy some of the most cherished doctrines of the Christian faith, and Tennyson's nature was profoundly religious. How to reconcile science and faith was the great problem of the time. It now became Tennyson's personal problem. Did the truths of science actually belie revelation and deny immortality? Could he accept evolution, and still maintain his Christian faith? The record of his struggle with this problem and what he felt to be a triumphant conclusion is given in *In Memoriam* (1850), a series of lyrics written at various times after 1833, showing the progress of his experiences from grief and despair to a larger human sympathy and a surer Christian faith. He came to believe that scientific truth and spiritual truth are not antagonistic but complementary, each as real as the other. To be sure new scientific truth made it necessary to modify old creeds, but it did not destroy spirituality nor remove the necessity of faith. He sums up this belief in the introduction to *In Memoriam*.

“Strong Son of God, immortal Love,
Whom we, that have not seen thy face,
By faith, and faith alone, embrace,
Believing where we cannot prove;

“We have but faith: we cannot know;
For knowledge is of things we see;
And yet we trust it comes from thee,
A beam in darkness: let it grow.

“ Let knowledge grow from more to more,
 But more of reverence in us dwell ;
 That mind and soul, according well,
 May make one music as before,

“ But vaster.”

Estimates of “ In Memoriam.” — *In Memoriam* is the most representative poem of the experience of the nineteenth century. All recognize this, though the poem has come to various readers with varying degrees of satisfaction and finality. Some think it represents only the inadequate conclusions of a bewildered age, and speak of it disparagingly as representing “ the great Victorian compromise.” Others, like Tennyson himself, have seen in it the triumphant reconciliation of science and faith.

“ The Idylls of the King.” — Another of Tennyson’s masterpieces, thought by some to be as great as *In Memoriam*, is *The Idylls of the King*, a series of romances on the Arthurian material, which has haunted the imagination of Englishmen since the Norman Conquest. Here again the moral purpose of nineteenth-century romanticism is evident. The stories are told with the avowed purpose of treating modern spiritual problems. Tennyson says in the dedication to the queen :

“ Accept this old imperfect tale,
 New-old, and shadowing Sense at war with Soul ;
 Ideal manhood closed in real man,
 Rather than that gray king, whose name, a ghost,
 Streams like a cloud, man-shaped, from mountain peak,
 And cleaves to cairn and cromlech still ; or him
 Of Geoffrey’s book, or him of Malleor’s.”

The poem is not an allegory in any strict sense, but the stories are so modified as to represent the great struggle in

life between material and spiritual forces — another form of the theme of *In Memoriam*.

Theme of the Idylls. — Tennyson was interested in the Arthurian legends all his life. As a boy he played that he was a Knight of the Round Table. Among his earliest poems was *The Lady of Shalott* and other lyrics on Arthurian themes. In 1842 came *Morte d'Arthur*, afterwards to be made a part of the completed Idylls under the name of *The Passing of Arthur*. At first he was interested only in the stories as such. Even as late as 1859, when *Enid*, *Vivien*, *Elaine*, and *Guinevere* were published, his idea was merely to present contrast pictures between false and true types of womanhood. Not till 1869 was the epic character of the series worked out. The theme was then developed of an ideal society gradually destroyed by the forces of sensuality and mysticism. The influence of these two destructive forces running through the series gives the unity to the poem. Tennyson took the middle conservative ground between materialism and extravagant romanticism. *The Holy Grail* shows how his ideas differed from medieval ideas, or even from the ideas of the early nineteenth-century romanticists. The duty of man is not to make an ideal world for himself apart from real life. Tennyson's ideal is neither ascetic or mystical. He actually condemns the quest of the Holy Grail as a following after wandering fires, when men should be struggling to overcome the evil in the world.

Tennyson's Spiritual Triumph. — Essentially, then, Tennyson was a great religious poet. He preached the practical application of religious faith to modern thought and conduct. He had a positive spiritual message for a time which certainly needed such a message. As he grew old his spiritual experience deepened and at the end he was able to say triumphantly :

"I have climb'd to the snows of Age, and I gaze at a field in the Past,
Where I sank with the body at times in the sloughs of a low desire.
But I hear no yelp of the beast, and the man is quiet at last
As he stands on the heights of his life with a glimpse of a height
that is higher."

His calm departure from life is told in *Crossing the Bar*, one of his last poems.

Robert Browning. — Side by side with Tennyson in greatness, though not so popular a representative of his age, stands Robert Browning (1812-1889). He, too, cherished romantic traditions. He was an idealist and an optimist, a great spiritual poet, a poet of love and faith. His poetry is not so easy to read as Tennyson's, because he was not so great a master of style, and because he takes so much for granted on the part of the reader, who must read between and behind the lines, before a poem can really be understood. He had, however, a more vigorous mind and an equally high moral earnestness. His poetry is highly stimulating to many who see in Tennyson's poems more beauty than strength.

His Dramatic Qualities. — Browning was more dramatic than Tennyson. He did not write successful stage plays, but he was very keen in the analysis of his characters, and very successful in bringing out their point of view of life in dramatic monologue. *My Last Duchess* illustrates this. Only one person, a proud medieval duke, speaks; but both his character and the character of his wife, about whom he speaks, are made perfectly clear. Moreover between and behind the lines the reader sees a dramatic situation enacted.

Browning's range was wide. His characters belong to many countries and to various periods of history. His favorite method was to find some crisis point in the thinking of an entire age, imagine it as the crisis point in the experi-

ence of an individual, and then cause that person to develop the situation in monologue in such a way as to bring out Browning's own idea of the meaning and worth of life. *Saul* so presents the old Hebrew vision of the Messiah as to bring out Browning's idea of the significance of the love of God as revealed in Christ. *Cleon* treats of the despondency and vain longing of the Greek mind in the first century after Christ, when the vitality of both Greek religion and Greek literature had passed away. The theme is used by Browning to explain the weakness of the pagan conception of life, the emptiness of life without Christian ideals. *Andrea del Sarto* treats of the decadence of art in Italy, when painting was no longer represented by Raphael and Michael Angelo, but by such men as Andrea del Sarto, a painter perfect in technique, but with no large inspiration; an artist great of execution, but small of soul. The situation is used to explain Browning's idea that the basis of great art is in character rather than in skill, that no artist can be great without spiritual power. The same method is seen in *Caliban*, *A Death in the Desert*, *Rabbi Ben Ezra*, and many other poems. No one has made so much of the dramatic monologue as Browning.

The Ring and the Book is his longest, perhaps his greatest, masterpiece. In it he has transformed the crude raw material of an old Italian murder trial into a great piece of art, interpreting profoundly the most fundamental passions and emotions. A single story is told from twelve different points of view, the most interesting of which are (1) the view of the husband, who defends the murder of his wife, (2) the view of the wife, who tells her story from her deathbed, (3) the view of the chivalrous priest, who relates how he tried to rescue the wife from the cruelty of her husband, and (4) the view of the Pope, who gives the final judgment in the case.

Browning's Fame. — Browning was slow in gaining a public, largely on account of the peculiarities of his style; but his intense and positive nature at last won an influence unusually strong and permanent. "The robustness of Browning's nature, its courage, its abounding joy and faith in life, make his works a permanent storehouse of spiritual energy for the race, a storehouse to which for a long time to come it will in certain moods always return. In an age distracted by doubt and divided in will, his strong unfaltering voice has been lifted above the perplexities and hesitations of men, like a bugle call to joyous battle in which the victory is to the brave."¹

Rossetti. — Romantic traditions were further continued in the Pre-Raphaelite movement, of which the most important literary figures are Dante Gabriel Rossetti and William Morris. As the name Pre-Raphaelite implies, the movement at first had to do with painting rather than with literature. The aim was to choose ideal and even mystical subjects, and then paint them with painstaking attention to detail. The school stood for idealism in conception and realism in execution. As far as subject matter was concerned, inspiration came from the poetry of Keats, the old ballads and romances, and the mystical religion of Dante and the medieval church. The early Pre-Raphaelites were Dante Gabriel Rossetti, John Francis Millais, and Henry Holman Hunt. Of these only Rossetti became prominent in literature. He was a great lover of Dante, and indeed of all the mystery and romance of the Middle Ages. His literary work consists largely of ballads and romances with the exception of his great sonnet sequence, *The House of Life*. His most passionate ballads are *Sister Helen* and *The King's Tragedy*. *The Blessed Damosel* illustrates particularly well the Pre-

¹ Moody and Lovett, *History of English Literature*.

Raphaelite union of spirituality in conception and concreteness and simplicity in the treatment of detail. As might be expected of a painter-poet, Rossetti's poems are marked by great picturesque beauty. Many of them, notably *The Blessed Damosel* and a large number of sonnets, are companion pieces to pictures on the same themes. Rossetti's world was a dream world richly visualized.

William Morris (1834–1896) was a follower of Rossetti, though not so mystical a thinker nor so sensuous an artist. He was, however, more versatile and practical. Besides being a painter and man of letters, he manufactured artistic furniture and many kinds of household decorations such as wall paper and tapestries. He also founded the famous Kelmscott Press for the production of artistic printing and bookbinding. His poetic career began in true romantic fashion with the passionate *Defense of Guinevere*, which was followed by a long series of romances in both poetry and prose. *The Earthly Paradise* is a collection of stories in verse taken from both classical and Icelandic myth and legend. One of the most spirited and sustained is *The Lovers of Gudrun*, taken from an old Icelandic saga. Interest in the literature of the North is further attested by *Sigurd the Volsung*, an epic founded on one of the old sagas, and by the prose romances, *The House of the Wolfings*, *The Story of the Glittering Plain*, and *The Roots of the Mountains*. Later in life Morris became a socialist. *The Dream of John Ball* and *News from Nowhere* are romances having to do with the problem of an ideal social state.

Stevenson's Romances. — At the close of the Victorian Era three important forms of literature were represented by three significant men: the prose romance, by Robert Louis Stevenson; poetry, by Algernon Charles Swinburne, and criticism, by Walter Pater. Robert Louis Stevenson

(1850-1894) wrote a small amount of poetry, notably poems of child life; but most of his work was in prose. He was primarily a story-teller who avoided the moral strenuousness of his age and reverted to the old romantic stories of adventure represented by the writings of Sir Walter Scott. *Treasure Island* is a tale of piracy and search for hidden treasure. *Kidnapped* and *David Balfour* relate the adventures of a youth who is kidnapped and sent to sea that he may be deprived of his inheritance, and who, after shipwreck and wandering, returns at last to claim and secure his rights. *The New Arabian Nights* is a collection of fantastic and extravagant stories in modern setting. The character work is never subtle, the emphasis being always upon the story. The structure and style are superior to Scott's. Description for its own sake is avoided. The story movement is more rapid, the diction more discriminating, the sentence structure firmer, the grace of style more pronounced.

Swinburne's Paganism. — Algernon Charles Swinburne (1837-1909), the last of the great Victorian poets, stands somewhat apart from his age. He was not a moral and religious poet like Tennyson or Browning; on the contrary, he inveighed against Christianity. He did not find his chief inspiration in the mystery and superstition of the Middle Ages, although one of his best long narrative poems is *Tristram of Lyonesse*. His inspiration came chiefly from paganism. He was an impressionalist, giving way to self-indulgence and neglecting moral issues.

Swinburne's Poetic Style. — His poetic style is to most readers bewildering, for it is inexhaustibly rich in words and images. At times it is verbose. The charm of his poetry lies in his mastery of rhythm and rime. Sometimes the rich music of the verse is developed at the expense of the

thought. The reader is borne along by mere sensuous beauty independent of the meaning of the lines. The effect is that of verse music rather than of poetry. The best lyrics have to do with the sea and with the beauty and pathos of child life. One of his most finished longer poems is *Atalanta in Calydon*, a drama after the Greek model. "The action moves with stately swiftness, in obedience to the strict canons of Greek form; the pathos is deep and genuine; and the music, especially in the choruses, is splendid in range and sweep."

Walter Pater (1839–1894) was an impressionistic critic. He had a highly sensitive nature and gave himself to the analysis and explanation of his sensations. To him the entire world of experience was in a state of flux; nothing was fixed. His business was to catch the impression of the moment, and experience its full æsthetic effect. He was a highly refined pagan — an Epicurean in the best sense. He believed in life, abundant life, a life of various and select sensations. He was not opposed to harmony, discipline, and self-control; but he did not emphasize these as Matthew Arnold did. Pater would cultivate in every way the power to appreciate impressions and sensations. He became therefore an appreciative rather than a dogmatic critic of life and literature. His most characteristic writings are: *Studies in the History of the Renaissance* (1873), *Marius the Epicurean* (1885), *Imaginary Portraits* (1887), and *Appreciations* (1889). *Marius, the Epicurean* seems to contain much that is autobiographical.

Summary. — With Stevenson, Swinburne, and Pater the Victorian Era comes to an end. It was an age, as we have seen, rich in both prose and poetry, with influences both romantic and classical, both idealistic and materialistic. The great writers represent all the phases of a many-

sided national life. Macaulay was the brilliant historian of material progress; Carlyle, the preacher of idealism; Ruskin, the democratizer of art; Arnold, the analytical critic; Dickens, the champion of the lower classes; Thackeray, the mild satirist of high society; George Eliot, the philosophical interpreter of the laws of life; Browning, the poet of optimism; Tennyson, the poet of the struggle between science and faith. All of them show the intimate relation which exists between literature and life.

SUGGESTED READINGS¹

Macaulay: *Essay on Dr. Johnson.*

Essays on Milton and Addison.

Carlyle: *The Essay on Burns.*

Heroes and Hero-Worship, Lecture I.

Dickens: *A Tale of Two Cities.*

Thackeray: *Henry Esmond.*

George Eliot: *Silas Marner.*

Arnold: *Sohrab and Rustum.*

Huxley: *Selections from Lay Sermons.*

Ruskin: *Sesame and Lilies.*

The King of the Golden River.

Tennyson: *Idylls of the King.*

Browning: *Shorter Poems.*

Morris: *The Lovers of Gudrun* in *The Earthly Paradise*, *The Story of the Glittering Plain* (published by Longmans, Green and Co.).

Stevenson: *Treasure Island*, *Kidnapped.*

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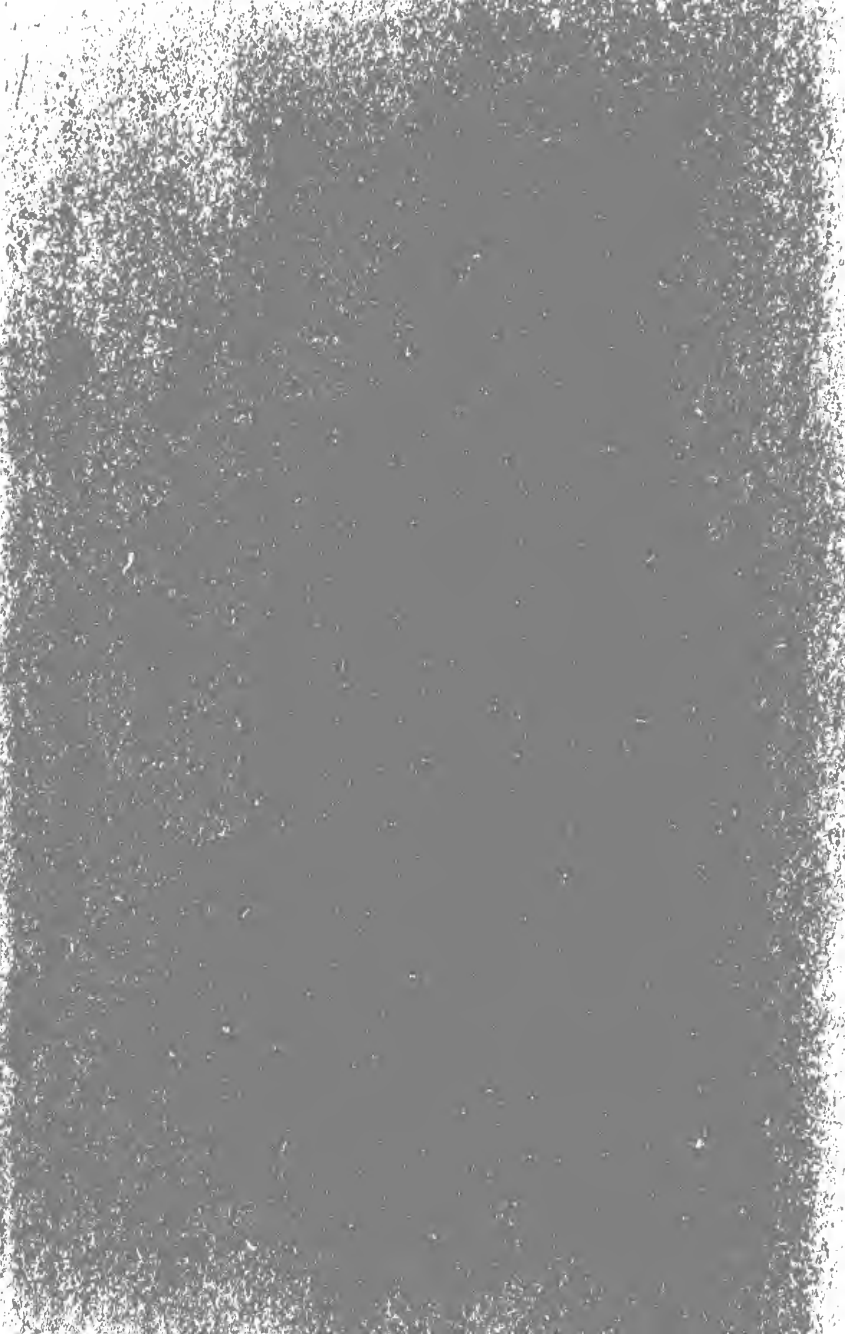
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